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this unique book.



The Beatles. 100 Hits for All Keyboards.

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Across The Universe.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: violin/flute

Rhythm: no rhythm

Words are fly-ing out like end-less rain in-to a

Chords: Eb, Cm, Gm

The first system of musical notation for the song. It features a treble and bass staff in E-flat major (three flats). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: "Words are fly-ing out like end-less rain in-to a". The chords Eb, Cm, and Gm are indicated above the staff.

pa-per cup, they slither while they pass, they slip a-way

Chords: Fm, Fm7

The second system of musical notation. The melody continues with the lyrics: "pa-per cup, they slither while they pass, they slip a-way". The chords Fm and Fm7 are indicated above the staff.

a-cross the u-ni-verse. Pools of sor-row,

Chords: Bb, Bb7, Eb

The third system of musical notation. The melody continues with the lyrics: "a-cross the u-ni-verse. Pools of sor-row,". The chords Bb, Bb7, and Eb are indicated above the staff.

waves of joy are drift-ing through my o-pened mind, pos-

Chords: Cm, Gm

The fourth system of musical notation. The melody continues with the lyrics: "waves of joy are drift-ing through my o-pened mind, pos-". The chords Cm and Gm are indicated above the staff.

sess-ing and car-ess-ing me. Jai-gu-ru

Chords: Fm, Abm, Eb

The fifth system of musical notation. The melody continues with the lyrics: "sess-ing and car-ess-ing me. Jai-gu-ru". The chords Fm, Abm, and Eb are indicated above the staff.

de va om.

B \flat 7

Noth- ing's gon - na change my world.

F \flat 7

Noth - ing's gon - na change my world.

A \flat E \flat To Coda

I - ma - ges _ of bro-ken light_ which dance be-fore_ me like a mill - ion eyes,

E \flat Cm Gm

they call me on and on _ a-cross the u - ni - verse.

Fm Fm7 B \flat B \flat 7

Thoughts me-an - der like a rest - less wind in - side a let - ter - box, _ they

E \flat Cm Gm

Fm Fm7 Bb Bb7 D. *al Coda*

tum - ble blind - ly as they make their way a - cross the u - ni - verse.

Coda Eb Cm Gm

Sounds of laugh - ter, shades of earth are ring - ing through my

Fm Abm

o - pen views, in - ci - ting and in - vi - ting me.

Eb Cm Gm

Limit - less un - dy - ing love which shines a - round me like a mill - ion

Fm Fm7 Bb Bb7

suns, it calls me on and on, a - cross the u - ni - verse.

Eb *repeat to fade*

Jai - gu - ru de - va

And I Love Her.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: elec. piano/flute

Rhythm: bossanova

System 1: F#m C#m F#m C#m
p 1. I give her all my love,— that's all I do.

System 2: F#m C#m A B7 To Coda
And if you saw my love,— you'd love her too — and I love

System 3: E E C#m
1. — her. 2. — her. A love like ours—

System 4: B C#m G#m C#m G#m
— could ne-ver die — as long as I have you

System 5: B D.C. al Coda
near me.

System 6: Coda E rit.
— her.

2. She gives me everything and tenderly.
The kiss my lover brings,
She brings to me, and I love her.

3. Bright are the stars that shine,
Dark is the sky;
I know this love of mine
Will never die, and I love her.

A Day In The Life.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano Rhythm: no rhythm

The musical score is written for piano in G major, 4/4 time, with a common time signature (C). It consists of four systems of music, each with a vocal line and a piano accompaniment. The piano part features a steady bass line of chords and a treble line with eighth-note patterns. The lyrics are: "I read the news to-day, oh boy, a-bout a luck-y man who made the grade. And though the news was rather sad, well I just had to laugh. I saw the pho-to-graph." The score includes various chords (G, Bm/F#, Em, Em/D, C, Em/B, A, Am, D/F#) and a "To Coda" symbol. The tempo is marked "p" (piano).

1. I read the news to-day, oh boy,

a-bout a luck-y man who made the grade.

And though the news was rather sad,

well I just had to laugh. I saw the pho-to-graph.

Em C D Em Em/D C

2. No-bo-dy was re-ally sure if he was from the house of Lords.

Em Em/D C E pedal

Hav-ing read the book, I'd love to turn

you on. Woke up,

Big band (Swing) Double speed Flute

E mf got out of bed. Dragged a comb a-cross my head.

D E

Found my way down - stairs and drank

B7 E B7

a cup and look-ing up, I no - ticed I was late.

E

Found my coat and grabbed my hat, made the

D

bus in sec - onds flat. Found my

E B7 E

way up - stairs and had a smoke and some - bo - dy spoke and I went

B7 Violin C G

in-to a dream. Ah Ah

D A

Tempo I D.C. al Coda

f

Em Em/D C

Coda

Now they know how ma-ny holes it takes to fill the Al- bert Hall. I'd

love to turn

improvised end

2. He blew his mind out in a car,
He didn't notice that the lights had changed.
A crowd of people stood and stared,
They'd seen his face before.
3. I saw a film today, oh boy,
The English army had just won the war.
A crowd of people turned away,
But I just had to look.
4. I heard the news today, oh boy,
Four thousand holes in Blackburn, Lancashire.
And though the holes were rather small,
They had to count them all.

A Hard Day's Night.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/jazz guitar

Rhythm: pops

1. It's been a *f* hard day's night and I've been work ing _____ like a

dog. _____ It's been a hard day's night, I should be sleep ing _____ like a

log. _____ But when I get home to you, I find the things that you do _____ will make me

feel _____ al - right. 2. You know I When I'm home, _____

Chords: G, C, G, F, G, C, G, F, G, C, D, G, C7 to Coda, 1. G, 2. G, Bm

Em Bm G

ev-ery-thing seems_ to be al - right. When I'm home,

Em C D D: al Coda

feel - ing you hold - ing me tight, tight, yeah... 3. It's been a

Coda

G C7 G C7

You know I feel al - right. You know I feel al - right.

F

(to fade)

2. You know I work all day to get you money to buy you things
And it's worth it just to hear you say, you're gonna give me everything.
So why on earth should I moan, 'cause when I get you alone,
You know I'll be okay.
3. It's been a hard day's night etc.

All You Need Is Love.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/blues synth

Rhythm: big band

Swing 



The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Swing' with a specific rhythmic notation. The piano part features a steady bass line with chords in the right hand. The vocal part enters with the lyrics 'Love, love, love.' in a 3/4 time signature. The score continues with the lyrics 'Love, love, love, Love, love, love, Love, love, love.' and then 'There's noth-ing you can do that can't be done.' The tempo and meter change to 3/4 for the next section, with lyrics 'Noth-ing you can sing that can't be sung.' and 'Noth-ing you can say but you can learn how to play the game. It's'. The score concludes with a final measure in 4/4 time.

Chord annotations: G, D/F#, Em7, D7/F#, G, D, G, D/F#, Em7, D7/A, G, D.

Lyrics: Love, love, love. Love, love, love, Love, love, love, Love, love, love. There's noth-ing you can do that can't be done. Noth-ing you can sing that can't be sung. Noth-ing you can say but you can learn how to play the game. It's

ea - sy.

f All you need is love.

All you need is love.

All you need is love

love, —

love is all — you need, —

D.C.

2. There's nothing you can make that can't be made.
No - one you can save that can't be saved.
Nothing you can do, but you can learn how to be you in time.
It's easy.
3. There's nothing you can know that isn't known.
Nothing you can see that isn't shown.
Nowhere you can be, that isn't where you're meant to be.
It's easy.

And Your Bird Can Sing.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/jazz organ

Rhythm: pops

The musical score is written for piano/jazz organ and features a pop rhythm. It is in the key of E major (three sharps) and common time (C). The score is divided into four systems, each with a treble and bass staff. The lyrics are written below the treble staff. Chord symbols are placed above the staff at the beginning of each measure or group of measures. The first system starts with a mezzo-forte (mf) dynamic. The second system includes a fermata over the final measure. The third system includes a repeat sign. The fourth system includes a fermata over the final measure.

1. You tell me that you've got ev-ery - thing you want, and your bird can

sing, but you don't get me, you don't get me!

When your prized - pos - ses - ions start to wear - you down,

look in my - di - rec - tion, I'll be round,

Chord symbols: E, F#m, A, F#m, E, G#m, Gaug, B/F#, C#7/E#, E, F#m

B7 1. B7 2.

I'll be round. You

E

tell me that you've heard ev - ery sound there is, _____ and your bird can

F#m A F#m E

sing, but you can't hear me, you can't hear me. _____

2. You say you've seen seven wonders and your bird is green,
 But you can't see me, you can't see me!
 When your bird is broken, will it bring you down?
 You may be awoken, I'll be 'round, I'll be 'round.

Another Girl.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/jazz guitar Rhythm: big band

Swing 



For I have got an - oth - er girl,
an - oth - er girl. You're mak - ing me say that I've got
no - bo - dy but you. But as from to - day, well I've got
some - bo - dy that's new. I ain't no fool and I don't

To Coda (after v3)

take what I don't want. 2. For I have got stop. For I have got

an - oth - er girl, an - oth - er girl,

who will love me 'til the end. Through thick and thin,

she will al - ways be my friend.

Coda

want. For I have got an - oth - er girl.

2. She's sweeter than all the girls and I've met quite a few.
Nobody in all the world can do what she can do.
And so I'm telling you, this time you'd better stop.
For I have got another girl etc.

3. I don't wanna say that I've been unhappy with you.
But as from today, well I've seen somebody that's new.
I ain't no fool and I don't take what I don't want.
For I have got another girl etc.

Any Time At All.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano Rhythm: pops

f An-y time_ at all, an-y time_ at all, an-y time_ at all, all_ you got-ta do is call_ and I'll_ be

there. *to Coda* *Jazz Organ* *mp* 1. If you need some - bod-y to love, just look in-to my eyes. I'll_ be there_ to make you_ feel_ right.

Chords: Bm, D, A, Bm, G, A, D, F#m/C#, Bm, Gm/Bb, D/A, A

D F#m/C# Bm

If you're feel - ing sor - ry and sad, I'd re - ally sym - pa - thise.

Gm/Bb D/A A

Don't you be sad, just call me to - night.

D 1. Piano 2. Piano *D, al Coda*

An - y time at An - y time at

Coda

An - y time at all, all you got - ta do is

A D

call and I'll be there.

2. If the sun has faded away, I'll try to make it shine.
 There's nothing I won't do; if you need a shoulder to cry on,
 I hope it will be mine.
 Call me tonight and I'll come to you.
 Any time at all etc.

All My Loving.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/jazz guitar

Rhythm: big band

Swing 



1. Close your eyes and I'll kiss you, to - mo - row I'll miss -

you, re - mem - ber I'll al - ways be true. And then

while I'm a - way, I'll write home ev - ery - day and I'll send all my

lov - ing to you.

1. 2. I'll pre - All my lov - ing I will send to

you. All my lov - ing, dar - ling, I'll be true.

2. I'll pretend that I'm kissing
The lips I am missing
And hope that my dreams will come true
And then while I'm away etc.

Because.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: harpsichord **Rhythm:** no rhythm

The image displays a musical score for the song "The Circle Game" by Jonico. The score is written for piano and voice. The piano part features a continuous eighth-note bass line in the left hand and a more melodic line in the right hand, often with chords. The vocal melody is written in a single staff with lyrics underneath. The key signature is D major (two sharps) and C minor (three flats), and the time signature is common time (C). The score is divided into systems, each containing a piano accompaniment staff and a vocal staff. The lyrics are: "1. Be - cause the world is round, it turns me on. Be - cause the world is round. 2. Be - Love is old, love is new. Love is all, love is you. Be - cause the sky is blue, it makes me cry. Be - cause the sky is blue. Ah". The score includes various musical notations such as notes, rests, bar lines, and dynamic markings like "Ah" and "p". Chord symbols are provided above the piano staff: D, Ddim, C#m, D#m7b5, G#, A, A7, A13, F#, G#7, and C#m.

2. Because the wind is high, it blows my mind.
Because the wind is high.

Baby's In Black.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/harpsichord Rhythm: waltz

A

Oh dear, what can I do? Ba - by's in black and I'm

f

E7

feel - ing blue, tell me oh, what can I do?

A D A

1. She thinks of him and so she dresses in black. And

A7 D

A E7 A

though he'll ne - ver come back, she's dress'd in black.

To Coda

F#m7 B7 D E7

Oh. how long will it take 'til she sees the mis-take she has

A E7 D7

made, dear what can I do? Ba-by's in black and I'm

E7 A D A D. al Coda

— feel-ing blue. Tell me oh, — what can I do?

⊕ Coda A E7 D7 E7

Oh dear, what can I do? Ba by's in black and I'm — feel-ing blue, tell me

A D A

oh, — what can I do?

2. I think of her, but she thinks only of him
And though it's only a whim, she thinks of him.

Baby You're A Rich Man.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: oboe/piano

Rhythm: pops

The musical score is written for piano and voice. It consists of five systems of music. The piano part is in G major, 4/4 time, and features a steady eighth-note bass line in the left hand and a more melodic line in the right hand. The vocal part is in the same key and time, with lyrics written below the notes. The score includes various chords (G7, C/G, F, G, C, Bb, Bdim) and dynamics (f). The lyrics are: "How does it feel ___ to be one of the beau - ti - ful peo - ple? 1. Now that you know ___ who you are? What do you want ___ to be? And have you trav - elled ve - ry far, far as the eye ___ can see? Ba-by, you're a rich man, ba-by, you're a rich man. ba - by, you're a rich man too. You keep all your mon - ey in a

How does it feel ___ to be one of the beau - ti - ful peo - ple?

1. Now that you know ___ who you are? What do you want ___ to be?

And have you trav - elled ve - ry far, far as the eye ___ can see?

Ba-by, you're a rich man, ba-by, you're a rich man.

ba - by, you're a rich man too. You keep all your mon - ey in a

big brown bag, in-side a zoo; what a thing to do. Ba-by, you're a rich man,

ba - by, you're a rich man, ba - by, you're a rich man too. *to Coda* *D.C. al Coda*

Coda too. Ba - by, you're a rich man, ba - by, you're a rich man,

ba - by, you're a rich man, ba - by, you're a rich man. *(repeat to fade)*

2. How does it feel to be one of the beautiful people?
How often have you been there?
Often enough to know.
What did you see when you were there?
Nothing that doesn't show.
Baby, you're a rich man etc.

3. How does it feel to be one of the beautiful people?
Tuned to a natural E, happy to be that way.
Now that you've found another key,
What are you going to play?
Baby, you're a rich man etc.

Back In The USSR.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/harpsichord Rhythm: pops

A D C

1. Flew in from Mi-am - i Beach B. O. A. C., — did - n't get to bed last night.

D A D

Oh — the way the pa - per bag was on my knee, — man.

C D A

— I had a dread-ful flight. — I'm back in the U. S. S. R.

C D 1.

You don't know how luck-y you are, — boy, — back in the U. S. S. R.

A D D# E 2. D

Back in the U. S., back in the U. S..

A

back in the U. S. S. R. Well the

D A

U - kraine girls re - ally knock me out, — they leave the — west be - hind..

D

— And Mos - cow girls make me sing and shout, — that

E D A D D# E

Geor-gia's al-ways on my mi-mi - mi-mi-mi-mi-mi-mind. —

D.C. al Fine

2. Been away so long I hardly know the place,
Gee it's good to be back home.
Leave it 'til tomorrow to unpack my case,
Honey, disconnect the phone.
I'm back in the U.S.S.R. etc.
3. Show me round your snow - peaked mountains way down south.
Take me to your daddy's farm.
Let me hear your balalaikas ringing out.
Come and keep your comrades warm.
I'm back in the U.S.S.R. etc.

Blackbird.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: elec. piano/flute Rhythm: no rhythm

1. Black-bird sing-ing in the dead of night, take these bro-ken wings_and learn_to fly._

All your life, you were on - ly wait -

- ing for this mom - ent to a - rise. - ing for this mom - ent to be free.

Black - bird, fly, Black - bird, fly

in - to the light of a dark, black night.

2. Blackbird singing in the dead of night,
Take these sunken eyes and learn to see.
All your life, you were only waiting for this moment to be free.

Carry That Weight.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/trumpet Rhythm: pops

The musical score is written for piano and trumpet. It consists of five systems of music. The first system has a key signature of one flat (Bb) and a common time signature (C). The melody is in the right hand, and the bass line is in the left hand. The lyrics are: "Boy, ——— you're gon - na car - ry that weight, — car - ry that weight — a long —". The second system has a key signature of one flat and a common time signature. The lyrics are: "— time. — time. — P I nev - er give you my pil - low, —". The third system has a key signature of one flat and a common time signature. The lyrics are: "I on - ly send you my in - vi - ta - tions. And in the mid - dle of the". The fourth system has a key signature of one flat and a common time signature. The lyrics are: "cel - e - bra - tions, I break down, — Boy, ——— you're go - na". The fifth system has a key signature of one flat and a common time signature. The lyrics are: "car - ry that weight, — car - ry that weight — a long — time. — time. —".

C G

Boy, ——— you're gon - na car - ry that weight, — car - ry that weight — a long —

f

1. C 2. C G/B Am7 Dm7sus Dm7

— time. — time. — *P* I nev - er give you my pil - low, —

G7 Cmaj7 Fmaj7

I on - ly send you my in - vi - ta - tions. And in the mid - dle of the

b5 Bm7 E7 Am C/G G C

cel - e - bra - tions, I break down, — Boy, ——— you're go - na

G 1. C 2. C

car - ry that weight, — car - ry that weight — a long — time. — time. —

Can't Buy Me Love.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: jazz organ/piano

Rhythm: big band

The musical score is written for piano and voice. It begins with a piano introduction in C major, 4/4 time. The first system shows the piano playing a triplet of eighth notes (G4, A4, B4) followed by a half note (C5), then a half note (B4) and a quarter note (A4). The vocal line enters with the lyrics "Can't buy me love," in a mezzo-forte (mf) dynamic. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Chords are indicated above the staff: Em, Am, Em, Am. The second system continues the piano introduction with chords Dm7 and G6. The vocal line enters with the lyrics "1. I'll buy you a dia-mond ring, my friend, if it". The piano accompaniment continues with the same eighth-note bass line and chords. Chords are indicated: Dm7, G6, C7. The third system continues the piano introduction with the vocal line "makes you feel al - right. I'll get you a - ny - thing, my friend, if it". The piano accompaniment continues with the same eighth-note bass line and chords. Chords are indicated: F7. The fourth system continues the piano introduction with the vocal line "makes you feel al - right. I don't care too much for mon-ey,". The piano accompaniment continues with the same eighth-note bass line and chords. Chords are indicated: C7, G7, F7.

Can't buy me love,
mf

love, can't buy me love.

Dm7 G6 C7

1. I'll buy you a dia-mond ring, my friend, if it

F7

makes you feel al - right. I'll get you a - ny - thing, my friend, if it

C7 G7 F7

makes you feel al - right. I don't care too much for mon-ey,

To Coda C 1. C 2.

mon - ey can't buy me love. 2. I'll Can't buy me love.

Em *Am* *C7*

ev - ery - bo - dy tells me so. Can't buy me love.

Em *Am* *Dm7* *G* *D, al Coda*

no, no, no, no.

C *Em* *Am* *Em*

— Can't buy me love, love,

Am *Dm7* *G6* *C*

— can't buy me love.

2. I'll give you all I've got to give, if you say you love me too;
I may not have a lot to give, but what I've got I'll give to you.
I don't care too much for money,
Money can't buy me love.
3. Say you don't need no diamond ring and I'll be satisfied.
Tell me that you want those kind of things that money just can't buy.
I don't care too much for money.
Money can't buy me love.

Come Together.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/blues synth

Rhythm: disco/pops

The musical score is written for piano and voice. It begins with a piano introduction in D minor, marked *mf* and *Dm7*. The piano part features a steady eighth-note bass line and a more melodic treble line. The vocal melody enters in the second measure. The lyrics are: "Here come old flat top, he come groov - ing up slow - ly, he got joo joo eye - ball, he one ho - ly roll - er, he got hair down to his knees. - Got to be a jok - er, he just do what he please. - 1. He wear no shoe-shine, he got toe - jam foot - ball, he got". The score includes chord markings: *Dm7* at the beginning, *G7* above the first measure of the third system, and *Dm7* above the first measure of the fourth system. The tempo and style are indicated as "disco/pops".

mf *Dm7*

Here come old flat top, he come

groov - ing up slow - ly, he got joo joo eye - ball, he one

ho - ly roll - er, he got hair down to his knees. -

G7 *Dm7*

Got to be a jok - er, he just do what he please. -

1. He wear no shoe-shine, he got toe - jam foot - ball, he got

fun - ny fin - ger, he shoot co - ca co - la, he say I know you,

you know me, — one thing I can tell you is you got to be free. — Cometo-ge-

- ther — right now, — ov-er me. —

3. repeat to fade

2. He bag production, he got walrus gumboot.
 He got O - no sideboard, he one spinal cracker.
 He got feet down below his knee.
 Hold you in his armchair, you can feel his disease.
 Come together, right now, over me.

3. He roller - coaster, he got early warning.
 He got muddy water, he one Mojo filter.
 He say one and one and one is three.
 Got to be good looking, 'cause he's so hard to see.
 Come together, right now, over me.

Day Tripper.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/harpsichord Rhythm: pops

The musical score for "Day Tripper" is presented in a piano/vocal format. It begins with a piano introduction in E major, marked *mf*, consisting of a repeating eighth-note bass line and a treble line with rests. The first vocal entry (1.) starts with the lyrics "Got a good rea- son for tak-ing the ea - sy way out." The piano accompaniment continues with the same rhythmic pattern. The second system introduces the lyrics "Got a good rea - son for tak-ing the ea - sy way out now. She was a" with a change in the piano melody. The third system continues with "day tripper, one way tick - et, yeah! It took me" and features a more active piano melody. The final system concludes with "so long to find out and I found out." and includes a series of sustained piano chords (A, G#7, C#, B) at the end of the piece.

E

mf

1. Got a good rea- son for tak-ing the ea - sy way out.

A7 E

Got a good rea - son for tak-ing the ea - sy way out now. She was a

F#7

day tripper, one way tick - et, yeah! It took me

A G#7 C# B

so long to find out and I found out.

E 3rd time to Coda

1. 3. 2. B x3

B7 E/B B7 E/B

A/B B E D. al Coda

E repeat to fade

Coda Day trip-per. Day trip-per.

2. She's a big teaser, she took me half the way there,
 She's a big teaser, she took me half the way there, now.
 She was a day tripper, one - way ticket, yeah!
 It took me so long to find out, and I found out.
3. Tried to please her, she only played one night stands
 Tried to please her, she only played one night stands, now.
 She was a day tripper, Sunday driver, yeah!
 It took me so long to find out and I found out.

Don't Bother Me.

Words & Music by George Harrison.

Suggested registration: piano/jazz guitar Rhythm: 16 beat

(Rock'n'roll)

1. Since she's been gone, I want no - one to talk to me.

It's not the same, but I am to blame.

it's plain to see. So go a - way.

leave me a - lone, don't bo-ther me.

To Coda

1. I can't be - lieve

2. I can't be - lieve

Funk synth

2. Em D Em

I know I'll ne - ver be the same, if I don't

D Em Bm

get her back a - gain. Be - cause I know she'll

Am C

al - ways be the on - ly girl for

Em Piano/Jazz guitar *D.S. al Coda*

me. 3. But 'til she's here

Coda

repeat to fade
Em A

don't bo-ther me.

2. I can't believe that she would leave me on my own.
It's just not right, when every night I'm all alone.
I've got no time for you right now, don't bother me.

3. But 'til she's here please don't come near, just stay away.
I'll let you know when she's come home. Until that day,
Don't come around, leave me alone,
Don't bother me.

Do You Want To Know A Secret.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: jazz organ

Rhythm: no rhythm

Freely

Em Am Em

p You'll nev-er know_ how much I rea - lly love you.

G F *rit.* B

You'll nev-er know_ how much I rea - lly care.

Pop: JAZZ GUITAR

E G#m Gm F#m B7 E G#m Gm

Lis - ten, do you want to know a se - cret?

mp

F#m B7 E G#m Gm

Do you prom - ise not to tell? Who - a.

F#m Am E G#m Gm F#m B7

Clos - er, let me whis - per in your

E G#m Gm F#m B7 A

ear, say the words I love to hear

To Coda ⊕ F#m B7

B C#m

I'm in love with you, ooh.

A F#m C#m Bm A F#m

I've known the se-cret for a week or two, no - bo - dy knows,

C#m Bm F#m B7 D.S. al Coda

just we two.

⊕ F#m B7 C#m F#m B7 C#m F#m B7

Coda ooh, ooh.

Drive My Car.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano Rhythm: pops

The musical score is written for piano and voice. It consists of four systems of music. Each system has a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is common time (C). The piano part features a steady eighth-note bass line in the left hand and a more melodic line in the right hand, often using chords. The vocal line is a simple melody that follows the lyrics. Chord symbols are placed above the vocal staff: D7sus, Gsus, G, and F. The lyrics are: 'I. Asked a girl what she wanted to be, she said 'ba - by, can't you see? I wan - na be fa - mous, a star of the screen, but you can do some - thing in be - tween'.

System 1: Chord: D7sus. Lyrics: I. Asked a girl what she wanted to be, ____

System 2: Chord: D7sus. Lyrics: she said 'ba - by, can't you see? ____

System 3: Chord: D7sus. Lyrics: I wan - na be fa - mous, a star of the screen, ____ but

System 4: Chord: F. Lyrics: you can do some - thing in be - tween'. ____

Ba - by, you can drive my car,

Yes, I'm gon - na be a star._

Ba - by, you can drive my car

and ba - by I'll love_

you'

Beep beep mm beep beep yeah!

Beep beep mm beep beep yeah!

G (repeat to fade)

2. I told that girl that my prospects were good,
 She said 'Baby, it's understood.
 Working for peanuts is all very fine,
 But I can show you a better time.'
 Baby, you can drive my car etc.

3. I told that girl I could start right away,
 She said 'Look, babe, I've got something to say'
 I got no car and it's breaking my heart.
 But I've found a driver, that's a start'.
 Baby, you can drive my car etc.

Eight Days A Week.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano Rhythm: big band

Swing 



1. Ooh I need your love babe,— guess you know it's true.

Hope you need my love babe,— just like I need you.

Hold me,— love me,— hold me,— love me.—

Ain't got no - thin' but love babe,— eight days a week.

To Coda  G

D 1. 3. 3

A
2. Jazz Organ

Bm

Eight days a week, I love you.

E7 G A7 D.C. al Coda

Eight days a week is not enough to show I care.

Coda

G D G

eight days a week, eight days a week, eight days a week,

D G D

eight days a week.

E7 G DaddE

2. Love you every day girl, always on my mind.
One thing I can say girl, love you all the time.
Hold me, love me etc.

Eleanor Rigby.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: violin Rhythm: no rhythm

First system of musical notation. The treble clef staff contains a melody starting on a whole note C4, followed by eighth notes D4, E4, F#4, G4, A4, B4, C5, and a final quarter note B4. The bass clef staff contains a series of chords: C major, D major, E major, F# major, G major, A major, B major, and C major. The lyrics are: *p* Ah, ——— look at all ——— the lone - ly peo - ple! ———. The key signature is one sharp (F#) and the time signature is common time (C). A *stacc.* marking is present below the first chord in the bass staff.

Second system of musical notation. The treble clef staff continues the melody with eighth notes D4, E4, F#4, G4, A4, B4, C5, and a final quarter note B4. The bass clef staff contains a series of chords: C major, D major, E major, F# major, G major, A major, B major, and C major. The lyrics are: Ele - a - nor Rig - by picks up the rice ——— in the church! ———. The key signature is one sharp (F#) and the time signature is common time (C).

Third system of musical notation. The treble clef staff continues the melody with eighth notes D4, E4, F#4, G4, A4, B4, C5, and a final quarter note B4. The bass clef staff contains a series of chords: C major, D major, E major, F# major, G major, A major, B major, and C major. The lyrics are: ——— where a wed - ding has been, ——— lives in a dream. ———. The key signature is one sharp (F#) and the time signature is common time (C).

Fourth system of musical notation. The treble clef staff continues the melody with eighth notes D4, E4, F#4, G4, A4, B4, C5, and a final quarter note B4. The bass clef staff contains a series of chords: C major, D major, E major, F# major, G major, A major, B major, and C major. The lyrics are: Waits at the win - dow, wear - ing the face ——— that she keeps ———. The key signature is one sharp (F#) and the time signature is common time (C).

Em/D C

in a jar by the door. Who is it for?

Em7 A7/E Am/E

All the lone - ly peo - ple, where do they all come from?

Em Em7 A/E

— All the lone - ly peo - ple, where do

Am/E Em 1.2. 3.

— they all be - long? —

! 2 3
Constant Bass melody

2. Father McKenzie, writing the words of a sermon that no-one will hear,
No-one comes near.
Look at him working, darning his socks in the night when
there's nobody there.
What does he care? All the lonely people etc.

3. Eleanor Rigby died in the church and was buried along with her name.
Nobody came.
Father McKenzie, wiping the dirt from his hands as he walks from the grave.
No one was saved. All the lonely people etc.

Every Little Thing.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/jazz organ

Rhythm: pops

System 1: Chords: A, D, E, A. Lyrics: *mf* 1. When I'm walk-ing be-side her, peo-ple tell me I'm

System 2: Chords: G, D, Bm, Bm/A (triple), E/G#, A. Lyrics: luck-y. Yes I know I'm a luck-y guy. —

System 3: Chords: A, G. Lyrics: Ev-ery lit-tle thing she does, she does for

System 4: Chords: A, G. Lyrics: me, — yeah. — And you know the things she does,

to Coda \oplus

she does for me, ooh. 3. When I'm with her, I'm

ha - ppy, just to know that she loves me.

Yes, I know that she loves me now. *D.S. al Coda*

Coda

me, ooh, Ev-ery lit-tle thing (repeat to fade)

2. I remember the first time,
I was lonely without her,
Yes, I'm thinking about her now.

4. There is one thing I'm sure of,
I will love her forever,
For I know love will never die.

For No One.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/clarinet/horn Rhythm: no rhythm

First system of musical notation. Chords: C, Em/B, Am. Lyrics: 1. Your day__ breaks, your mind__ aches, you find__ that all__

Second system of musical notation. Chords: C/G, F, Bb7, C. Lyrics: __ her words of kind - ness ling - er on __ when she no long - er needs__ you.__

Third system of musical notation. Chords: Em/B, Am. Lyrics: __ She wakes__ up, she makes__ up, she takes__ her time__

Fourth system of musical notation. Chords: C/G, F, Bb7, C. Lyrics: __ and does-n't feel __ she has to hur-ry, she no long - er needs__ you.__

Fifth system of musical notation. Chords: Dm, A7, Dm. Lyrics: __ And in her eyes__ __ you see no-thing, __ no sign of

love be - hind the tears, cried for no one. A love that

should have last - ed years. to Coda 1. G C You want her,

Em/B Am C/G you need her, and yet you don't be - lieve her

F Bb7 C when she says her love is dead, you think she needs you.

2. Gsus G D.C. al Coda And in her eyes

Coda G7sus G7

2. You stay home, she goes out,
 She says that long ago she knew someone but now he's gone,
 She doesn't need him.
 Your day breaks, your mind aches,
 There will be times when all the things you said will fill your head,
 You won't forget her.
 And in her eyes etc.

From Me To You.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/harpsichord Rhythm: pops

1. If there's an - y - thing that you want, if there's

an - y - thing I can do, just call on me and I'll

send it a - long, with love from me to you. 1. Am 2. I've got

2. I got arms that long to hold you and

keep you by my ³ side, I got lips that long to

Chords: C, Am, G7, F7, C, G7, C, Am, C, Gm7, C7, F, D7

Dynamic markings: *mf*, *mp*

kiss you and keep you sat - is - fied. *mf* If there's

an - y - thing that you want, if there's an - y - thing. I can do,

just call on me and I'll send it a - long, with love

from me to you, to you,

to you, to you,

2. I've got everything that you want,
Like a heart that's oh so true,
Just call on me and I'll send it along.
With love from me to you.

Fixing A Hole.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: harpsichord/piano

Rhythm: big band

The musical score is written for harpsichord/piano and big band. It features a swing rhythm and includes lyrics and musical notation for the first two verses. The score is divided into four systems, each with a treble and bass staff. The first system includes a key signature change to B-flat major and a time signature change to 4/4. The second system includes a key signature change to E-flat major. The third system includes a key signature change to B-flat major. The fourth system includes a key signature change to E-flat major. The score includes various musical notations such as chords, scales, and lyrics.

Swing

1. I'm *mf* fix - ing a hole — where the rain — gets — in — and

stops my mind — from wan - der-ing — where it will — go —

1. 2. I'm And it

real-ly does-n't ma - tter if I'm wrong, I'm right where I be-long — I'm right where I be-long.

F C G C G

See the peo-ple stan-ding there, who dis-a - gree— and ne-ver win— and

C G C F Caug

won-der why they don't get in my door. I'm pain-ting the room— in a col-

Fm7 Fm6 Fm7 Bb7 To Coda

- our-ful way— and when my mind is wand - er-ing— there I will—

Fm7 Bb7 Fm7 Bb7 D.S. al Coda

go — Doo - oh - oh - oh 2. And it

Coda Fm7 Bb7 Fm7 Bb7

go — Doo - oh ah - oh I'm

fix - ing a hole_ where the rain_ gets_ in_ and stops my mind from wand - er - ing_ where it will_

go, where it will go. I'm

(repeat to fade)

2. I'm filling the cracks that ran through the door
And kept my mind from wandering where it will go.

And it really doesn't matter if I'm wrong.
I'm right where I belong, I'm right where I belong.
Silly people run around, they worry me and never ask me
Why they don't get past my door.
I'm taking my time for a number of things
That weren't important yesterday and I still go.

Get Back.

Words & Music by John Lennon & Paul McCartney.

piano/flute

Rhythm: disco

1. Jo-Jo was a man who thought he was a lon-er, but he knew it could-n't last.

Jo - Jo left his home in Tuc - son, Ar - i - zo - na for -

some Cali - for - nia grass. Get back! Get back!

Get back to where you once be-longed. Get back!

Get back! Get back to where you once be-longed.

2. Sweet Loretta Martin thought she was a woman,
But she was another man.
All the girls around her say she's got it coming,
But she gets it while she can.
Get back! etc.

Getting Better.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: jazz guitar Rhythm: slow rock

1. I *mf* used to get mad at my school. The teachers who taught me weren't cool.

Hold - ing me down, turn - ing me round,

fill - ing me up with your rules. I've got to ad - mit it's get - ting be -

tter, a lit - tle be - tter all the time. I

have to ad - mit it's get - ting be - tter, it's get - ting be - tter, since you've

been mine. 2. Me

F C/E F C/E F C/E F C/G C

Get - ting so much be - tter all the time. It's get - ting be - tter all the

Dm7/C Cmaj7 Dm7/C C

time, — be - tter, be - tter, be - tter. It's get - ting be - tter all the

Dm7/C Cmaj7 Dm7/C To Coda ⊕

time, be - tter, be - tter, be - tter.

G D. 8 al Coda 3. 1 Coda

Get - ting so much be - tter all the time.

2. Me used to be angry young man,
Me hiding me head in the sand.
You gave me the word, I finally heard,
I'm doing the best that I can.
I've got to admit it's getting better etc.
3. I used to be cruel to my woman,
I beat her and kept her apart from the things she loved.
Man, I was mean, but I'm changing my scene
And I'm doing the best that I can.
I've got to admit it's getting better etc.

Girl.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: flute/piano

Rhythm: big band

Swing 



1. Is there an - y - bod - y goin' to lis - ten to my stor - y,
all a - bout the girl who came to stay? She's the kind of girl you want so much it
makes you sor - ry, still you don't re-gret a sin - gle day. Ah,
girl. _____ Girl! _____ 2. When I

to Coda  Eb

2. Eb Gm Fm Bb7 Fm

Girl! _____ She's the kind of girl who puts you

C Fm C

down when friends are there, you feel a fool. _____

Fm C

When you say she's look - ing good, she acts as if it's un - der-stood, she's

Fm Ab Eb Gm Fm Bb7

cool, ooh, ooh, ooh, girl! _____

Eb Gm Fm Bb7

Girl! _____ 3. Was she

(repeat to fade)

Eb Gm Fm Bb7

Girl! _____

2. When I think of all the times I've tried so hard to leave her,
She will turn to me and start to cry.
And she promises the earth to me and I believe her,
After all this time I don't know why. Ah, girl! Girl!

3. Was she told when she was young that pain would lead to pleasure?
Did she understand it when they said
That a man must break his back to earn his day of leisure?
Will she still believe it when he's dead? Ah, girl!

Good Day Sunshine.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/synth

Rhythm: big band

Good day, sun shine. Good day, sun shine. Good day, sun shine.

Good day, sun shine. 1. I need to laugh and when the

sun is out, I've got some-thing I can laugh a-bout. I feel good

in a spec-ial way. I'm in love and it's a

1. 2. 3.

su-nny day._ she is mine._ Good day,_ sun -

— shine. Good day,_ sun - shine. Good day,_ sun -

— shine. — Good day,_ sun - shine, — good day,_ sun -

— shine. — Good day,_ sun - shine, —

good day, sun - shine. Good day, sun -

(repeat to fade)

2. We take a walk, the sun is shining down,
Burns my feet as they touch the ground.

3. And then we lie beneath a shady tree,
I love her and she's loving me.
She feels good. she knows she's looking fine.
I'm so proud to know that she is mine.

Got To Get You Into My Life.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/sax/trumpet

Rhythm: big band

The musical score is written for piano and voice. It begins with a key signature of one sharp (F#) and a common time signature (C). The first system shows a piano introduction with a treble clef staff containing a G4 note and a bass clef staff with a G2 note. The melody starts with a quarter note G4, followed by a triplet of eighth notes (A4, B4, C5), and then a quarter note D5. The lyrics 'I was a-lone, I took a ride, I did-n't know what I would' are written below the melody. The piano accompaniment in the bass clef consists of a steady eighth-note bass line (G2, A2, B2, C3, D3, E3, F#3, G3) and a series of chords (G2, A2, B2, C3, D3, E3, F#3, G3) in the right hand. The second system continues the melody with the lyrics 'find there. A-no-ther road where may-be I'. The piano accompaniment features a treble clef staff with a G4 note and a bass clef staff with a G2 note. The third system continues the melody with the lyrics 'could see an-o-ther kind of mind there.' The piano accompaniment features a treble clef staff with a G4 note and a bass clef staff with a G2 note. The fourth system continues the melody with the lyrics 'Ooh, then I sud-den-ly see you, ooh, did I tell'. The piano accompaniment features a treble clef staff with a G4 note and a bass clef staff with a G2 note. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, notes, rests, and lyrics.

1.4. I was a-lone, I took a ride, I did-n't know what I would

find there. A-no-ther road where may-be I

could see an-o-ther kind of mind there.

Ooh, then I sud-den-ly see you, ooh, did I tell

you I need you ev - ery sin - gle day of my

life? 2. Got to get you into my life.

What can I do, what can I be, when I'm with you I want to stay there,
If I'm true, I'll never leave and if I do I know the way there.
Ooh, then I suddenly see you,
Ooh, did I tell you I need you.
Every single day of my life.
What are you doing to my life?

2. You didn't run, you didn't lie, you knew I wanted just to hold you.
And had you gone, you knew in time, we'd meet again for I had told you.
Ooh, you were meant to be near me,
Ooh, and I want you to hear me,
Say we'll be together every day.
Got to get you into my life.
3. What can I do, what can I be, when I'm with you I want to stay there,
If I'm true, I'll never leave and if I do I know the way there.
Ooh, then I suddenly see you,
Ooh, did I tell you I need you.
Every single day of my life.
What are you doing to my life?

Help.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano Rhythm: pops

The musical score for "Help." is presented in five systems, each with a piano accompaniment staff and a vocal staff. The key signature is D major (two sharps). The piano part features a driving bass line with eighth-note patterns and chords. The vocal part includes lyrics and melodic lines with various musical notations such as accents, slurs, and triplets.

System 1: Chords Bm and G. Lyrics: "Help! I need some-bo - dy, Help! not just a - ny - bo - dy." The piano part has a triplet of eighth notes in the right hand. The vocal part has a triplet of eighth notes in the melody.

System 2: Chords E and A. Lyrics: "Help! you know I need some one. — Help! —" The piano part has a sustained chord in the left hand. The vocal part has a long note in the melody.

System 3: Chords A and C#m. Lyrics: "1.3. When I — was young - er, so — much youn - ger than — to - day, —" The piano part has a sustained chord in the left hand. The vocal part has a long note in the melody.

System 4: Chord F#m. Lyrics: "I ne - ver need - ed a - ny - bo - dy's" The piano part has a sustained chord in the left hand. The vocal part has a long note in the melody.

System 5: Chords D, G, and A. Lyrics: "help in a - ny way. — But now these days are gone, — I'm" The piano part has a sustained chord in the left hand. The vocal part has a long note in the melody.

C#m F#m

not so self - a - ssured. Now I find I've changed my mind, I've

D G A Bm

op - ened up the doors. Help me if you can, I'm feel - ing

G

down and I do ap - pre - ci - ate you be - ing round.

E

Help me get my feet back on the ground,

A 1.2.

won't you please, please help me.

3. F#m A

please help me. Help me, help me, ooh.

2. And now my life has changed in oh so many ways.
My independence seems to vanish in the haze.

Here Comes The Sun.

Words & Music by George Harrison.

Suggested registration: violin/jazz guitar

Rhythm: pops

1. Lit-tle dar-ling, it's been a - long cold lone - ly win-ter. Lit-tle dar-ling, it feels like years since it's been here. Here comes the sun, I say it's al - right.

Chords: A, D, E, A, D, E, A, D, B7, A, D, A/C#, Bm7, A, E, To Coda, A, E7

2. E⁻ C G D/F# D A

E7 C G D/F# D A 1. 2. 3. 4.

Sun, sun, sun, here it comes.

E7 5. A E7

comes.

D.C. al Coda

Coda

Here comes the sun,

D B7 A D A/C# Bm7

here comes the sun, I say it's al - right.

A E A C G D/F# D A

1. It's al - right. 2.

2. Little darling, the smiles returning to their faces.
 Little darling, it seems like years since it's been here.
 Here comes the sun etc.

3. Little darling, I feel the ice is slowly melting.
 Little darling, it seems like years since it's been clear.
 Here comes the sun etc.

Here There And Everywhere.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: elec. piano/vibes/flute

Rhythm: no rhythm

1. Here,
2. There
mp

mak-ing each day of the year,


chang-ing my life with a wave of her hand,

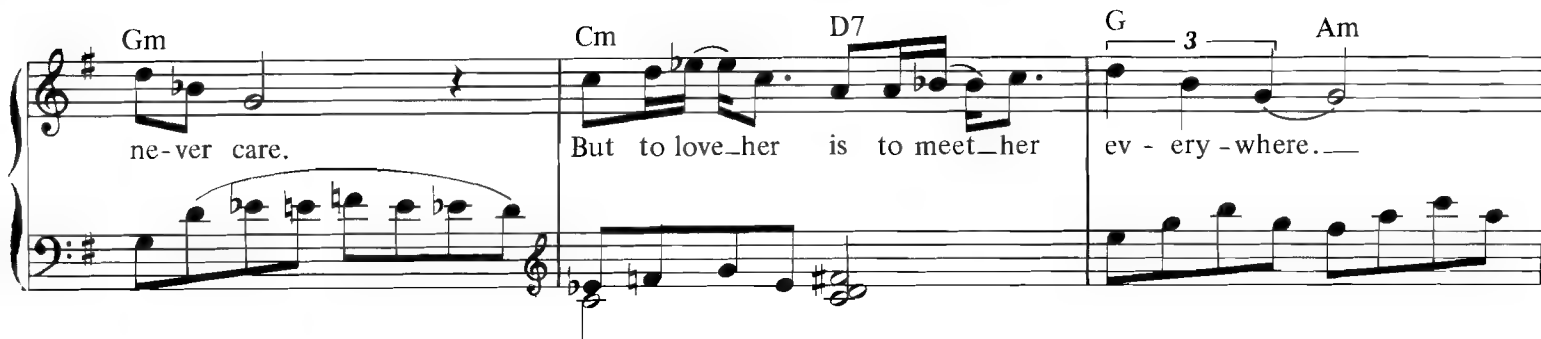
no-bod-y can de-ny

that there's some-thing there.

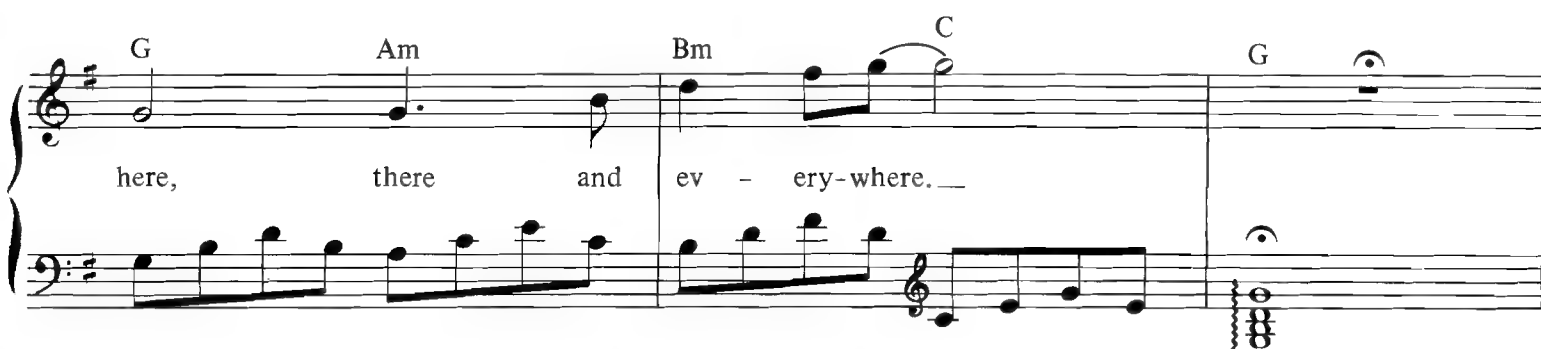
I want her

ev-ery-where and if she's be-side me, I know I need

D.  al Coda (after : 5)



Coda

2. There, running my hands through her hair,
Both of us thinking how good it can be.
Someone is speaking, but she doesn't know he's there.
3. Knowing that love is to share,
Each one believing that love never dies,
Watching her eyes and hoping I'm always there.

C E C D

C D C Bm C D G

Hey Jude.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano Rhythm: no rhythm

1.4. Hey *mp* Jude, don't make it bad, take a sad song and make it

be - tter. Re - mem - ber to let her in to your heart, then you can start

to make it be - tter. 2. Hey - tter.

And an - y - time you feel the pain, Hey Jude re - frain,

don't ca - rry the world u - pon your shoul - ders.

For well you know that it's a fool who plays it cool

by mak - ing his world a lit - tle col - der. Da da da

da da da da da. 3. Hey

Coda

- tter.

Da da da da da da da da, hey Jude.

repeat to fade

2. Hey Jude, don't be afraid, you were made to go out and get her.
The minute you let her under your skin, then you begin
To make it better.
And anytime you feel the pain, Hey Jude refrain,
Don't carry the world upon your shoulders.
For well you know that it's a fool who plays it cool
By making his world a little colder.
3. Hey Jude, don't let me down,
You have found her, now go and get her.
Remember to let her into your heart, then you can start
To make it better.
4. Hey Jude, don't make it bad etc.
So let it out and let it in, Hey Jude begin,
You're waiting for someone to perform with.
And don't you know that it's just you, Hey Jude, you'll do.
The movement you need is on your shoulder.

Hello Goodbye.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano Rhythm: pops

1. You say yes, — I say no, — you say stop — and
 I say go, — go, go. — Oh, — no. —
 You say good-bye — and I say hel-lo. — Hel-lo, — hel-lo. —
 I don't know why you say — good-bye, — I say hel-lo. — Hel-lo, — hel-lo. —
 I don't know why you say — good-bye, — I say hel-lo. —

2. I say high, you say low,
 You say why and I say I don't know.
 Oh, no, you say goodbye etc.

I Am The Walrus.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: violin/horn Rhythm: pops

1. I am he as you are he as you are me and we are all togeth - er. —

See how they run like pigs from a gun, see how — they fly, — I'm

cry - ing. Sit - ting on a corn-flake, wait - ing for the van to come.

Cor-po - ra-tion tee shirt, stu-pid bloo-dy Tues-day, man —

— you been a naught-y boy, — you let your face grow long. I am the

C D To Coda ⊕ E

egg-man, they are the egg-men, I am the wal-rus, goo goo'a' joob.

A 1. A/G C D E

Mis - ter ci - ty police-man sit - ting pre-tty lit - tle police-men in a row.

A C

See how they fly like Lucy in the sky, see

D A Dsus

how they run, I'm cry - ing. I'm cry - ing, I'm

A/G E D E 2.

cry - ing, I'm cry - ing.

B A G F E B A

p Sit - ting in an Eng - lish gar -

First system of the musical score. The treble clef staff has a key signature of one sharp (F#) and a 2/4 time signature. The melody is marked with notes G, F, E, F, and B. The lyrics are: "- den waiting for the sun. If the sun don't come you get a tan from standing in the English rain." The bass clef staff provides a harmonic accompaniment with chords and moving lines.

Second system of the musical score. The treble clef staff continues the melody with notes C and D. The lyrics are: "I am the egg-man, they are the egg-men, I am the". The bass clef staff continues the accompaniment.

Third system of the musical score. The treble clef staff has notes E and D, with the instruction "D.C. al Coda" above the D note. The lyrics are: "walrus, goo goog' joob g' goo— goo g' joob...". The bass clef staff continues the accompaniment. A "Coda" symbol is placed between the two staves. To the right, a separate staff with a Coda symbol and the key signature change to two sharps (F# and C#) contains the lyrics: "walrus. Goo goo g' joob g' goo".

Fourth system of the musical score. The treble clef staff has notes D, C, and A. The lyrics are: "— goo g' joob... Goo goo g' goo g' goo goo g' joob, joob." The bass clef staff continues the accompaniment. The instruction "repeat to fade" is written above the final measure.

2. Expert texpert choking smokers, don't you think the joker laughs at you?
 See how they smile like pigs in a sty, see how they snied, I'm crying.
 Yellow matter custard, dripping from a dead dog's eye,
 Crab-a-locker fish wife, pornographic priestess,
 Boy, you been a naughty girl, you let your knickers down.
 I am the eggman etc.

3. Semolina custard, climbing up the Eiffel Tower.
 Elementary penguin singing Hare Krishra,
 Man you should have see them kicking Edgar Allan Poe.
 I am the eggman etc.

I Call Your Name.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/jazz organ

Rhythm: rock 'n' roll

mf I call your name, but you're not there.

Was I to blame

for be-ing un-fair? Oh I can't

sleep at night, since you've been gone.

I ne-ver weep at night, I can't go on.

E E7 A

Well don't you know I can't take it,

C#m

I don't know who can. I'm not goin' to

F#7 C B

ma - ya - yake it, I'm not that kind of man. Oh I can't

E E7 C#m

sleep at night, but just the same,

F#7 A7 E

I ne-ver weep at night, I call your name.

A7 E A7 E7

I call your name, I call your name.

I Feel Fine.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/jazz guitar

Rhythm: pops

The musical score is written for piano and voice. It consists of four systems of music. The first system has a key signature of one sharp (F#) and a 4/4 time signature. The piano part begins with a G7 chord and a mezzo-forte (mf) dynamic. The vocal line starts with the lyrics "1. Ba - by's good to me - you know, - she's hap - py as can be -". The second system continues the vocal line with "you know, - she said so." and features a D chord above the staff. The third system has the lyrics "I'm in with her and I - feel fine." and includes chord markings of C#, C, Bb, and G above the staff. The fourth system has the lyrics "I'm so glad that she's my lit - tle girl." and includes chord markings of G, Bm, C, and D above the staff. The piano accompaniment includes various chords and melodic lines, with some measures marked with a repeat sign.

1. Ba - by's good to me - you know, - she's hap - py as can be -

you know, - she said so.

I'm in with her and I - feel fine.

I'm so glad that she's my lit - tle girl.

She's so glad she's tell-ing all the world that her ba -

- by buys her things you know, he buys her dia - mond rings.

you know, she said so.

She's in love with me and I feel fine.

She's in love with me and I feel fine.

2. Baby says she's mine you know, she tells me all the time you know.
She said so. I'm in love with her and I feel fine.

If I Fell.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: flute Rhythm: no rhythm

The musical score is written for piano and includes the following lyrics and musical notation:

System 1: Chords: Ebm, D, D7. Lyrics: If I fell in love with you, would you promise to be true and help me

System 2: Chords: Bbm, Ebm, D. Lyrics: un-der - stand? 'Cause I've been in love be-fore and I found that love was more than

System 3: Chords: Em, A7, D, Em, F#m, Fdim. Lyrics: just hold-ing hands. 1. If I give my heart to

System 4: Chords: Em7, A, D, Em, F#m, Fdim. Lyrics: you, I must be sure from the ve - ry start that

System 5: Chords: Em7, A, D, Gm, A. Lyrics: you would love me more than her. 2. If I

System 6: Chords: D, Em, F#m, Fdim, Em7, A. Lyrics: trust in you, oh please, don't run and hide, if I

D Em F#m Fdim Em7 A

love you too, oh please, don't hurt my pride like

D9 G Gm

her. 'Cause I could-n't stand the pain and I would be

D A7 D Em

sad if our new love was in vain. So I hope you

F#m Fdim Em7 A D Em

see that I would love to love you and that

F#m Fdim Em7 A D7

1. she will cry when she learns we are two. 'Cause I

2. A D Gm D

she learns we are two. If I fell in love with you.

I'll Cry Instead.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/jazz guitar

Rhythm: rock 'n' roll

1. I've got ev - ery rea - son on earth to be mad,

The first system of musical notation for the piano part. It features a treble and bass staff in G major (one sharp) and 4/4 time. The melody begins with a quarter note G4, followed by a half note A4, and then a quarter note B4. A repeat sign is placed after the first measure. The bass line consists of a series of eighth notes: G3, A3, B3, C4, D4, E4, F#4, and G4. A dynamic marking of *f* (forte) is placed below the first measure.

'cause I've just lost the on - ly girl I had.

The second system of musical notation. The melody continues with a quarter note G4, followed by a half note A4, and then a quarter note B4. The bass line continues with eighth notes: G3, A3, B3, C4, D4, E4, F#4, and G4.

If I could get my way, I'd

The third system of musical notation. The melody begins with a quarter note G4, followed by a half note A4, and then a quarter note B4. A chord symbol of D is placed above the first measure. The bass line continues with eighth notes: G3, A3, B3, C4, D4, E4, F#4, and G4. A chord symbol of C7 is placed above the fourth measure.

get my - self locked up to - day, but I can't, so I'll cry

The fourth system of musical notation. The melody begins with a quarter note G4, followed by a half note A4, and then a quarter note B4. A chord symbol of G is placed above the fifth measure. The bass line continues with eighth notes: G3, A3, B3, C4, D4, E4, F#4, and G4.

D⁷ *to Coda* G

in - stead.

1 2

2. I've got a Don't want to

Bm A

cry when there's peo-ple there, I get shy when they start to stare...

D E7

I'm gon-na hide my-self a-way, ay-hay, but I'll come back a -

A7 D7 *D.S. al Coda*

gain some-day, 3. And when I

Coda G

stead.

2. I've got a chip on my shoulder that's bigger than my feet.
I can't talk to people that I meet.
If I could see you now, I'd try to make you say it somehow,
But I can't, so I'll cry instead.
3. And when I do you'd better hide all the girls.
I'm gonna break their hearts all round the world.
Yes I'm gonna break them in two and show you what your lovin' man can do.
Until then I'll cry instead.

I'll Follow The Sun.

Words & Music by John Lennon & Paul McCartney

Suggested registration: elec. piano Rhythm: pops

1. One *mp* day — you'll look — to see I've gone, — for to —

mor-row may rain, — so — I'll fo - llow the sun. *To Coda* C

F C G F7
Some - day — you'll know —

C D7 C C/B
I was the one. — But to - mo - row may rain, — so —

D⁷ G⁷ C C⁷

I'll fol - low the sun. And now the

Dm⁷ Dm⁷♭⁵ C

time has come — and so, my love, — I must go.

C⁷ Dm⁷ Dm⁷♭⁵

And though I lose a friend, — in the end — you will

C Dm⁷ *D.C. al Coda*

know. Oh —

Coda C F C

sun.

2. One day you'll find that I have gone.
But tomorrow may rain, so I'll follow the sun.

I'm Happy Just To Dance With You.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: elec. piano/jazz guitar

Rhythm: pops

The musical score is written for piano and voice. It features a key signature of three sharps (F#, C#, G#) and a common time signature (C). The score is divided into five systems, each with a treble and bass staff. The lyrics are written below the notes. The first system starts with a forte (f) dynamic. The second system includes a repeat sign. The third system continues the melody. The fourth system includes a first ending. The fifth system includes a second ending and a coda. The score is annotated with various musical symbols such as chords (A, B, E, B, E, G#m, F#m, C#m), dynamics (f), and performance instructions (Baug to Coda).

Be - fore this dance is through, — I think I'll love you too, — I'm so

hap - py when you dance with me. 1. I don't wan - na kiss or hold your hand.

If it's fun - ny try and un - der - stand. There is

real - ly noth - ing else I'd ra - ther do 1.2. 'Cause I'm

hap - py just to dance with you. 2. I don't you. Just to

Baug to Coda

C#m F#m G# C#m

Dance with you is ev - ery - thing — I

F#m G# C#m F#m G#

need. Be - fore this dance is through, — I think I'll love you too, — I'm so

A B E B D.S. al Coda

hap - py when you dance with me. 3. If some

C#m F#m G# A Baug

you. Oh, oh, — 'cause I'm hap - py just to dance with

C#m F#m G# A6 B6 E

you. Oh, oh, — oh, oh, — oh.

2. I don't need to hug or hold you tight,
I just wanna dance with you all night.
In this world there's nothing I would rather do,
'Cause I'm happy just to dance with you.

3. If somebody tries to take my place,
Let's pretend we just can't see his face.
In this world there's nothing I would rather do.
I've discovered I'm in love with you.

In My Life.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/harpsichord Rhythm: pops

1. There are *p* pla - ces I'll re - mem - ber all my life, though

some have changed. Some for - e - ver, not for be - tter, some have

gone, but some re - main. All these pla - ces had their

mo - ments, with lo - vers and friends, I still can re - call. Some are

dead and some are liv-ing in my life, I've

loved them all. 1. But of 2. Though I

In my life, I'll love you

more.

2. But of all these friends and lovers,
 There is no-one compares with you.
 And these memories lose their meaning,
 When I think of love as something new.
 Though I know I'll never lose affection
 For people and things that went before,
 I know I'll often stop and think about them, in my life I'll love you more.

I Saw Her Standing There.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano

Rhythm: rock 'n' roll

1. Well, she was just *mf* sev - en - teen, well you

know what I mean. And the way she looked was

way be-yond com-pare. So how could I dance

with a - no - ther, oh, when I saw her

Chords: E7, A7, E7, B, E, E/G#, A, C, E7

To Coda ⊕

B⁻ 1. E 2. E

stand - ing there? 2. Well she

A7

Well, my heart went boom when I crossed that room

B7

and I held her hand in mine!

A7 D. al Coda

Oh, we danced

⊕ A E

Coda

2. Well, she looked at me and I, I could see
That before too long I'd fall in love with her.
She wouldn't dance with another, oh,
When I saw her standing there.

3. Oh we danced through the night and we held each other tight
And before too long I fell in love with her.
Now I'll never dance with another,
Oh, since I saw her standing there.

I Should Have Known Better.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano Rhythm: pops

G

1. I *mf* should have known be-tter with a girl like you.

Em

that I would love ev-ery-thing that you do and I do.

C D G D

1.3. hey hey hey and I do whoa_ whoa_

C B Em C

2.4. can't you see? That when I tell you that I

love you, oh, you're gon - na say you love me too,

hoo, hoo, hoo, hoo, oh. And when I

ask you to be mine, you're gon - na say

you love me too. So, oh,

you love me too. You love me too.

- 2.4. I never realised what a kiss could be,
This could only happen to me.
Can't you see, can't you see?
That when I tell you etc.
3. I should have realised a lot of things before.
If this is love, you've gotta give me more.
Give me more, hey hey, give me more. Whoa, whoa.

It Won't Be Long.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/jazz organ

Rhythm: pops

System 1: E C E
mf 1. Ev - ery night, — when ev - ery - bo - dy has fun,

System 2: E C E
here am I, — sit - ting all — on my own.

System 3: C#m
f It won't be long, yeah, yeah, yeah, it won't be

System 4: E C#m *to Coda* ⊕
long, — yeah, yeah, yeah, it won't be long, yeah, 'til

A A#dim E

I be-long to you. Since you left me

Baug Bm C#7

I'm so a-lone. Now you're com-ing, you're com-ing on home.

F#m B7 F#7 B7 D.C. al Coda

I'll be good like I know I should. You're coming home, you're com-ing home.

Slower A A#dim E rit. G F# F Emaj7

I be-long to you

Coda

2. Every night, the tears come down from my eyes.
Every day, I've done nothing but cry.
3. Every day, we'll be happy I know,
Now I know that you won't leave me no more.

I Want To Hold Your Hand.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/harpsichord Rhythm: pops

The musical score is written for piano/harpsichord and voice. It is in the key of D major (indicated by two sharps) and common time (C). The tempo/style is 'pops'. The score is divided into four systems, each with a treble and bass staff. The lyrics are written below the vocal line. Chord symbols (G, D, Em, B, C) are placed above the staff to indicate the harmonic structure. The first system begins with a forte (f) dynamic. The second system includes a repeat sign. The third system includes a 'To Coda' section marked with a circled cross symbol. The fourth system includes a first ending marked '1.' and ends with a double bar line and repeat dots.

Oh yeah I'll — tell you some - thing, I think you'll un - der -

stand. Then I'll — say that some - thing

I wa-nna hold your hand. I wan-na hold your

hand, — I wan-na hold your hand. Oh

2. G Dm7 G7 C

hand. *mp* And when I touch you, I feel hap-py in-side,

Am Dm7 G7 C D

it's such a feel-ing that my love I can't hide,

C C D *D. al Coda*

I can't hide, I can't hide. *f* Yeah

C D B C D C G

I wan-na hold your hand, I wan-na hold your hand.

3 3

Coda

Oh please, say to me, you'll let me be your man.
 And please, say to me, you'll let me hold your hand.
 Now let me hold your hand, I wanna hold your hand.

Yeah, you got that something, I think you'll understand.
 When I feel that something, I wanna hold your hand,
 I wanna hold your hand, I wanna hold your hand.

I Will.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: jazz guitar/vibes

Rhythm: pops

p 1. Who knows how long I've loved you, you know I love you still.

Am F7 Bb C7 Dm F/A to Coda ⊕

Will I wait a lonely life time if you want

Bb 1. C7 F Dm Gm C 2. C7

me to, I will. 2. For if ways feel the same.

F F7 Bb C7 Dm Dm/C

Love you for - ev - er and for - ev - er,

Gm C7 F F7 Bb C

love you with all my heart. Love you when-ev - er we're

Dm Dm/C G7 C7 D. *al Coda*

to - geth - er, love you when we're a - part. 3. And when

Coda Bb C7 Dm Bbm F Bb C Dm Bbm F G

- sy to be near you, for the things you do en-dear you to me, ooh

Gm C7 Db7 F

— you know I will. I will.

2. For if I ever saw you, I didn't catch your name.
But it never really mattered, I will always feel the same.

3. And when at last I find you, your song will fill the air.
Sing it loud so I can hear you,
Make it easy to be near you,
For the things you do endear you to me,
You know I will, I will.

I'm Down.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/blues synth

Rhythm: rock 'n' roll

1. You tell lies, think-ing I can't see. You can't cry 'cause you're
laugh-ing at me. I'm down, (I'm real - ly down) I'm down.
(down on the ground) I'm down (I'm real - ly down)
How can you laugh when you know I'm down? How can you laugh when you know I'm down?

2. Man buys ring, woman throws it away,
Same old thing happens every day.
I'm down etc.

3. We're all alone and there's nobody else,
You still moan 'keep your hands to yourself'
I'm down etc.

Lady Madonna.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/sax Rhythm: pops/disco

The musical score is written for piano and saxophone. It consists of four systems of music, each with a vocal line and a piano/saxophone accompaniment line. The key signature is D major (two sharps). The tempo and style are indicated as 'pops/disco'. The lyrics are: 'La - dy Ma - don - na, chil - dren at your feet, won - der how you man - age to make ends meet. Who finds the mon - ey, when you pay the rent? Did you think that mon - ey was hea - ven - sent?' The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte). Chord symbols (A, D, A/E, F, G) are placed above the vocal line to indicate the harmonic structure.

System 1: Chords: A, D, A. Lyrics: La - dy Ma - don - na, chil - dren at your

System 2: Chords: D, A, D, A/E, F, G. Lyrics: feet, won - der how you man - age to make ends meet.

System 3: Chords: A, D, A. Lyrics: Who finds the mon - ey, when you pay the rent?

System 4: Chords: D, A, D, A/E, F, G. Lyrics: Did you think that mon - ey was hea - ven - sent?

A

1. Fri - day night ar - rives with - out a

Dm Dm C Dm B Dm A

G G/F G/E G/D C C/B C/A C/G

suit - case, Sun - day morn - ing creep in like a

Am Dm Dm/C Dm/B Dm/A

nun. Mon - day's child has learned to tie his

G G/F G/E G/D C Bm7 Esus

boot - lace. See how they run.

E A D A

La - dy Ma - don - na, ba - by at your

The musical score is written for piano and voice. It begins with a key signature of two sharps (F# and C#) and a common time signature. The piano part features a steady bass line with chords in the right hand. The vocal line follows the melody, with lyrics written below the notes. The score is divided into several systems, each with a key signature change indicated by a symbol above the staff. The lyrics are: "breast, won - der how you man - aged to feed the rest? ends meet." The coda section is marked with a double bar line and the word "Coda". The final system includes a key signature change to D major (indicated by a natural sign for F# and a sharp sign for C#) and ends with a double bar line.

breast, won - der how you man - aged to feed the rest?

ends meet.

Coda

2. instrumental . . . see how they run
Lady Madonna, lying on the bed,
Listen to the music playing in your head.
3. Tuesday afternoon is never - ending,
Wednesday morning papers didn't come.
Thursday night your stockings needed mending.
See how they run.
Lady Madonna, children at your feet.
Wonder how you manage to make ends meet.

Let It Be.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano Rhythm: no rhythm

$\tau = 75$

1. When I find my-self in times of trouble, Mo-ther Ma - ry comes to me, speak-ing words of wis - dom, let it be. And in my hour of dark - ness, she is stand - ing right in front of me, speak-ing words of wis - dom, let it be. Let it be, let it be, let it be.

Whis-per words_ of wis - dom, let it be. 2. And

Let it be, let it be, let it be, let it be.

Whis-per words_ of wis - dom, let it be.

D. al Coda

Coda

2. And when the broken - hearted people living in the world agree,
 There will be an answer, let it be.
 For though they may be parted there is still a chance that they will see
 There will be an answer, let it be.
 Let it be, let it be, let it be, let it be,
 There will be an answer, let it be.

3. Instrumental

4. And when the night is cloudy, there is still a light that shines on me,
 Shine until tomorrow, let it be.
 I wake up to the sound of music, Mother Mary comes to me,
 Speaking words of wisdom, let it be.
 Let it be, let it be, let it be, let it be.
 There will be an answer, let it be.
 Let it be, let it be, let it be, let it be.
 Whisper words of wisdom, let it be.

Lucy In The Sky With Diamonds.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: harpsichord

Rhythm: no rhythm

1. Pic - ture your - self in a boat on a ri - ver, with tan - ger - ine

trees and mar - ma - lade skies. Some - bo - dy calls -

you, you an - swer quite slow - ly, a girl with kal -

- eid - o - scope eyes.

1.3. Cel - lo - phane flow - ers of yel - low and green, tow - er - ing

o - ver your head. Look for the girl with the

sun in her eyes and she's gone. Lu - cy in the sky with

dia - monds, Lu - cy in the sky with dia - monds.

Lu - cy in the sky with dia - monds. Ah.

2. Follow her down to a bridge by a fountain,
Where rocking horse people eat marshmallow pies.
Everyone smiles as you drift past the flowers
That grow so incredibly high.
Newspaper taxis appear on the shore,
Waiting to take you away.
Climb in the back with your head in the clouds and you're gone.
Lucy in the sky with diamonds.

3. Picture yourself on a train in a station
With plasticine porters with looking glass ties.
Suddenly someone is there at the turnstile,
The girl with kaleidoscope eyes.

Love Me Do.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano Rhythm: big band

The musical score is written for piano and big band. It consists of six systems of music. The first system shows the piano introduction with a treble clef and a bass clef, both in common time (C). The piano part has a forte (f) dynamic. The big band part has a treble clef and a bass clef, both in common time (C). The second system shows the vocal melody with lyrics: "you know I love you, I'll al - ways be true,". The third system shows the vocal melody with lyrics: "so please love me do." and a "To Coda" symbol. The fourth system shows the vocal melody with lyrics: "Ooh, love me do." and a first/second ending. The fifth system shows the vocal melody with lyrics: "love, Some - bo - dy new. Some - one to love,". The sixth system shows the vocal melody with lyrics: "Some - one like you." and a "Coda" symbol. The piano part has a forte (f) dynamic. The big band part has a treble clef and a bass clef, both in common time (C). The score includes various musical notations such as notes, rests, and dynamic markings.

Love, love me do,

you know I love you, I'll al - ways be true,

so please love me do. *To Coda*

Ooh, love me do. *1. C 2. G D* Some - one to

love, Some - bo - dy new. Some - one to love,

Some - one like you. *D. al Coda* *Coda* *(repeat to fade)* Ooh, love me do.

Michelle.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: elec. piano/flute

Rhythm: no rhythm

Michelle

Andante

F Bbm7 Eb Ddim

Mich - elle, ma belle, these are words that go to - ge - ther

p

well, my Mi - chelle. Mich - elle, ma belle.

Eb Ddim C G7 3
 sont les mots qui vont très bien en - semble, très bien en -

The musical score is for a song titled "I Love You, I Love You, I Love You." It is written for a piano and voice. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The piano accompaniment consists of two staves. The right hand plays a melody with eighth and quarter notes, including triplets. The left hand plays a bass line with octaves and chords. The lyrics are written below the piano staves, aligned with the vocal melody. The lyrics are: "semble. 1. I love you, I love you, I love you."

A \flat 7 D \flat C \flat Fm C \flat

that's all I want to say. Un - til I find a

Fm Eaug A \flat /E \flat Dm7 \flat 5

way, I will say the on - ly words I know that

D \flat maj7 B \flat m7 C to Coda F B \flat m7

you'll un - der stand.

E \flat Ddim C G7 3 C D. *at Coda*

I

Coda F B \flat m7 E \flat

Mich - elle, ma belle, sont les mots qui

First system of the musical score. The key signature is B-flat major (two flats). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "vont très bien en - semble, très bien en - semble. I want..."

Chords: Ddim, C, G7 (with a triplet of eighth notes), C.

Second system of the musical score. The melody continues in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "say the on - ly words I know that you'll un - der -"

Chords: Fm, C/F, Fm7, Fm6, Bbm9, Bbm7.

Third system of the musical score. The melody continues in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "stand, my Mi - chelle."

Chords: C7, Fm/C, C7, F, Bbm7.

Fourth system of the musical score. The melody continues in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "(to fade)".

Chords: Eb, Ddim, C, G7 (with a triplet of eighth notes), C.

2. I need to, I need to, I need to.
I need to make you see
Oh what you mean to me,
Until I do, I'm hoping you will know what I mean.
3. I want you, I want you, I want you,
I need to make you see
I'll get to you somehow.
Until I do. I'm telling you so you'll understand.

Magical Mystery Tour.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/trumpet

Rhythm: march/pops

First system of musical notation. Treble clef, key of E major (three sharps), common time. Chords E, G, and A are indicated above the staff. The melody starts with a quarter rest, followed by a quarter note G, a half note A, and a quarter note G. The lyrics are "Roll up, roll up for the mys - ter-y tour!". The piano accompaniment in the bass clef consists of a steady eighth-note pattern.

Second system of musical notation. Treble clef, key of E major. Chords E, G, and A are indicated. The melody continues with a quarter note G, a half note A, and a quarter note G. The lyrics are "Roll up, I've got an in - vi - ta - tion. Roll up for the mys - ter-y tour.". The piano accompaniment continues with a steady eighth-note pattern.

Third system of musical notation. Treble clef, key of E major. Chords E, G, and A are indicated. The melody continues with a quarter note G, a half note A, and a quarter note G. The lyrics are "Roll up to make a res - er - va - tion. Roll up for the mys - ter-y tour.". The piano accompaniment continues with a steady eighth-note pattern. The system ends with a "To Coda" symbol.

Fourth system of musical notation. Treble clef, key of E major. Chords D, D/C, G/B, and Gm/Bb are indicated. The melody starts with a quarter rest, followed by a quarter note G, a half note A, and a quarter note G. The lyrics are "The mag - i - cal mys - ter y tour is wait-ing to take you a - way,". The piano accompaniment continues with a steady eighth-note pattern.

Fifth system of musical notation. Treble clef, key of E major. Chords D/A, A, and E are indicated. The melody starts with a quarter rest, followed by a quarter note G, a half note A, and a quarter note G. The lyrics are "wait-ing to take you a - way. Roll up,". The piano accompaniment continues with a steady eighth-note pattern. The system ends with a double bar line.

G A E

roll up_ for the mys - ter-y tour!_ Roll up,_ we got ev - ery thing you need.

G A E

Roll up__ for the mys - ter-y tour._ Roll up,_ sa-tis fac - tion guar-an teed.

G A D D/C

Roll up__ for the mys - ter-y tour._ The mag - i-cal mys - ter - y tour is

G/B 3 Gm/B^b D/A 3 A D.C. al Coda

hop-ing to take you a - way, hop - ing to take you a - way.

Coda Slower D D/C 3 G/B 3 B^b

The mag-i - cal mys-ter - y tour is com-ing to take you a - way,
dy - ing

D/A 3 A6 A6 D

com-ing to take you a - way. way, take you a - way.

Martha My Dear.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/violin/trumpet Rhythm: march

The musical score for 'Martha My Dear' is presented in a piano/violin/trumpet arrangement with a march rhythm. It consists of six systems of music, each with a vocal line and a piano accompaniment. The key signature is one flat (Bb), and the time signature is 2/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'f' (forte). Chord symbols are placed above the vocal line, and lyrics are written below the notes. The piece concludes with a 'Coda' symbol.

1. Mar - tha my dear, though I spend my days in con - ver -

sa - tion, please re - mem - ber me. Mar - tha my love -

don't for - get me, Mar - tha my dear.

Hold your head up, you sil - ly girl.

Look what you've done. When you find

your - self in the thick of it, help your - self to a bit of what is all a - round.

you, sil ly girl. Take a

good look a - round you. Take a good look a -

round to see that you and me were meant to be

for each oth er, sil - ly girl.

D.C. al Coda

Coda

2. Martha my dear you have always
 been my inspiration.
 Please be good to me,
 Martha my love, don't forget me,
 Martha my dear.

Maxwell's Silver Hammer.

Word- & Music by John Lennon & Paul McCartney.

Suggested registration: piano

Rhythm: march

1. Joan was quiz-zical, studied pat-a-phys-i-cal sci-ence in the hom

Late nights all a-lone with a test-tube,

oh, oh, oh, oh. Max-well Ed-i-son,

ma-jor-ing in med-i-cine, calls her on the phone.

Can I take you out to the pic-tures, Jo-o-o-oan?

A E7

But as she's get - ting rea - dy to go, a

A7 D

knock comes on the door. Bang! bang! Max - well's

E7

sil - ver ham - mer came down u - pon her head.

A7 Em A7 D

Clang! clang! Max - well's sil - ver ham - mer made sure that she was dead.

2. Back in school again, Maxwell plays the fool again,
Teacher gets annoyed,
Wishing to avoid an unpleasant scene,
She tells Max to stay when the class has gone away,
So he waits behind,
Writing fifty times I must not be so . . .
But when she turns her back on the boy,
He creeps up from behind,
Bang! bang! Maxwell's silver hammer etc.
3. P.C. thirty one said 'we're caught a dirty one'
Maxwell stands alone, painting testimonial pictures, oh.
Rose and Valerie, screaming from the gallery,
Say he must go free.
The judge does not agree and he tells them so.
But as the words are leaving his lips.
A noise comes from behind.
Bang! bang! Maxwell's silver hammer etc.

Mother Nature's Son.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: elec. piano/flute

Rhythm: no rhythm

1. Born a poor young coun - try boy, Moth - er

Na - ture's son. All day long

I'm sit - ting sing - ing songs for ev - ery one.

Dm7 G/D D

Chords: Dm7, G/D, D, D

Lyrics: Doo doo

Chords: Dsus, D, G/D, D, D.C

Lyrics: doo doo doo doo doo doo doo.

Chords: D, Dm/C, G/B *poco rit.*, D7

Lyrics: Hm, Mo-ther Na - ture's son,

2. Sit beside a mountain stream,
See her waters rise,
Listen to the pretty sound
Of music as she flies.
3. Find me in my field of grass,
Mother Nature's son.
Swaying daisies sing a lazy
Song beneath the sun.

Norwegian Wood.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: jazz guitar/harpsichord

Rhythm: no rhythm (or waltz)

1. I *p* once had a girl, or should I say

she once had me.

She showed me her room, is - n't it

good, Nor - we - gian wood? She

Fine

Em

asked me to stay and she told me to sit a - ny where..

A

So

Em

I looked a round and I no - ticed there was- n't a chair..

F#m7 B D.C. al Fine

So I lit a fire, isn't it good, Norwegian wood?

2. I sat on a rug, biding my time, drinking her wine.
 We talked until two, and then she said 'It's time for bed.'
 She told me she worked in the morning and started to laugh,
 I told her I didn't and crawled off to sleep in the bath.

3. And when I awoke, I was alone, this bird had flown;
 So I lit a fire, isn't it good, Norwegian wood?

Nowhere Man.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano Rhythm: no rhythm

Freely



1.3. He's a real no - where man, sit - ting in — his

no - where land, mak - ing all — his no - where plans for

no - bo - dy. Does - n't have a

point of view, — knows not where he's go - ing to, —

F#m F#m5 E

is - n't he a bit like you and me?

G#m A

1. No - where man, please lis - ten, you don't

G#m A G#m

know what you're miss-ing, no - where man, the

A B D.C. al Coda

world is at your co-mmand.

Coda

E9

F#m F#mb5 E

mak-ing all his no-where plans for no - bo-dy.

2. He's as blind as he can be, just sees what he wants to see.
 Nowhere Man can you see me at all?
 Doesn't have a point of view, knows not where he's going to,
 Isn't he a bit like you and me?
 Nowhere man, don't worry, take your time, don't hurry,
 Leave it all till somebody else lends you a hand.

Ob-La-Di, Ob-La-Da.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano Rhythm: march

The musical score is written for piano and voice. It consists of four systems of music. The piano part is in the left hand, and the vocal melody is in the right hand. The key signature is B-flat major (two flats), and the time signature is common time (C). The score includes lyrics and musical notation for the vocal line, as well as piano accompaniment. The lyrics are: "1. Desmond has a bar-row in the mar-ket place, — Mol - ly is the sin-ger in a band. Des - mond says to Mol - ly, girl I like your face — and Mol - ly says this as she takes him by the hand. Ob - la - di, — ob - la - da, — life goes on, — bra. — La — la, how the life goes on. — Ob - la - di, —". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte).

1. Desmond has a bar-row in the mar-ket place, — Mol - ly is the sin-ger in a band. Des - mond says to Mol - ly, girl I like your face — and Mol - ly says this as she takes him by the hand. Ob - la - di, — ob - la - da, — life goes on, — bra. — La — la, how the life goes on. — Ob - la - di, —

ob - la - da, life goes on, bra. La la, how the life goes on.

Chords: Dm, Gm, Bb, F

In a cou-ple of years they have built a home, sweet home.

Chords: Bb, Fine Eb

With a cou-ple of kids run-ning

Chords: Bb, Bb7, Eb

in the yard of Desmond and Mol - ly Jones.

Chords: Bb/F, F

Ending: D.C. al Fine

2. Desmond takes a trolley to the jeweller's store,
 Buys a twenty carat golden ring.
 Takes it back to Molly, waiting at the door
 And as he gives it to her she begins to sing.
 Ob - la - di, ob - la - da etc.

3.4. Happy ever after in the market - place,
 Desmond lets the children lend a hand.
 Molly stays at home and does her pretty face
 And in the evening she still sings it with the band.
 Ob - la - di, ob - la - da etc.

Octopus's Garden.

Words & Music by Ringo Starr.

Suggested registration: piano/clarinet

Rhythm: big band

The image displays a musical score for the song "Under the Sea" from Disney's "The Little Mermaid". The score is written for piano and voice, featuring a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The music is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are: "I'd like to be un-der the sea in an oct-o-pus's gar-den in the shade. He'd let us in, knows where we're been, in his oct-o-pus's gar-den in the shade. I'd ask my friends to come and see". The score includes various musical notations such as notes, rests, and dynamic markings like *mf*. Chord symbols (E, G#m/D#, C#m, E/B, A, B) are placed above the vocal line to indicate the harmonic structure. The piano accompaniment consists of a steady bass line and a more melodic treble line.

A B

an oct - o - pus - 's gar - den with me.

E G#m/D C#m E/B

I'd like to be un - der the sea in on

A B E

oct - o - pus's gar - den in the shade.

E G#m/D# C#m E/B

We would shout and swim a - bout the

A B

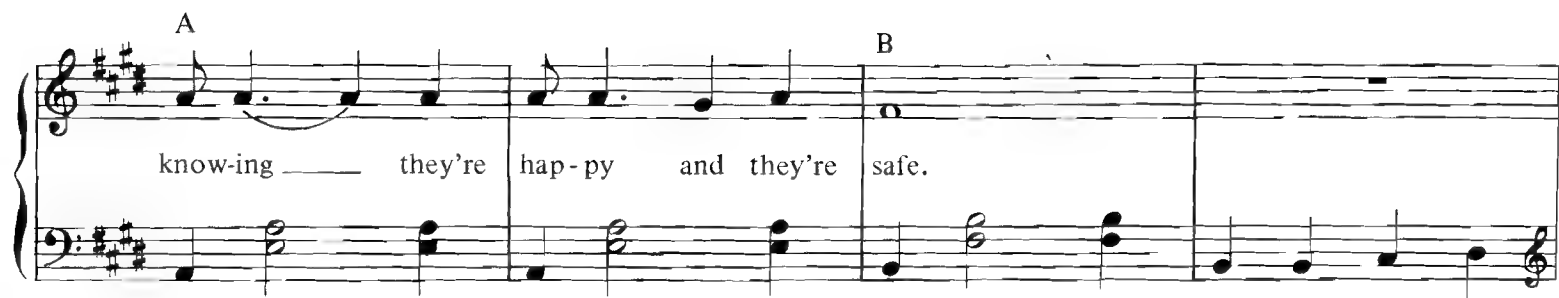
co - ral that lies be - neath the waves.

E G#m/D# C#m E/B

Oh, what joy for ev - ery girl and boy,

A B

know-ing — they're hap-py and they're safe.



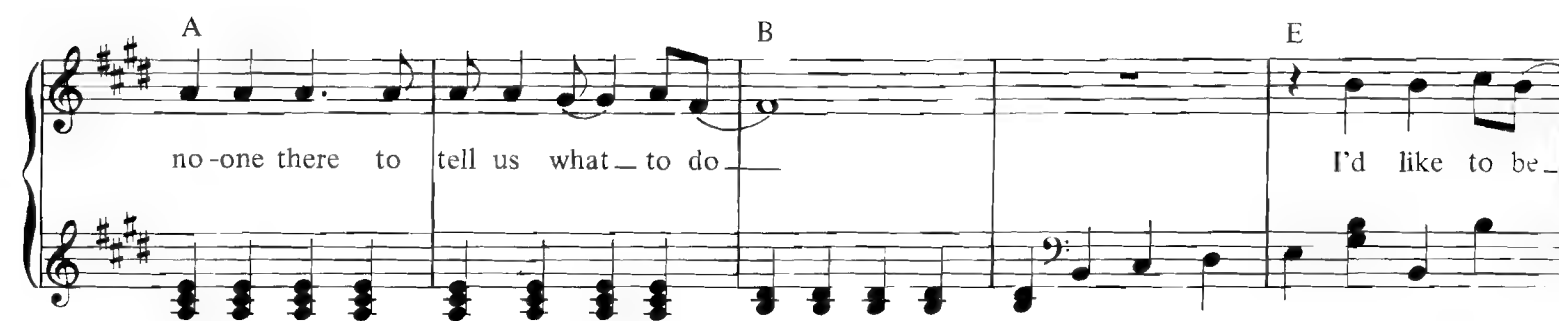
C#m B

We would be so hap-py, you and me,



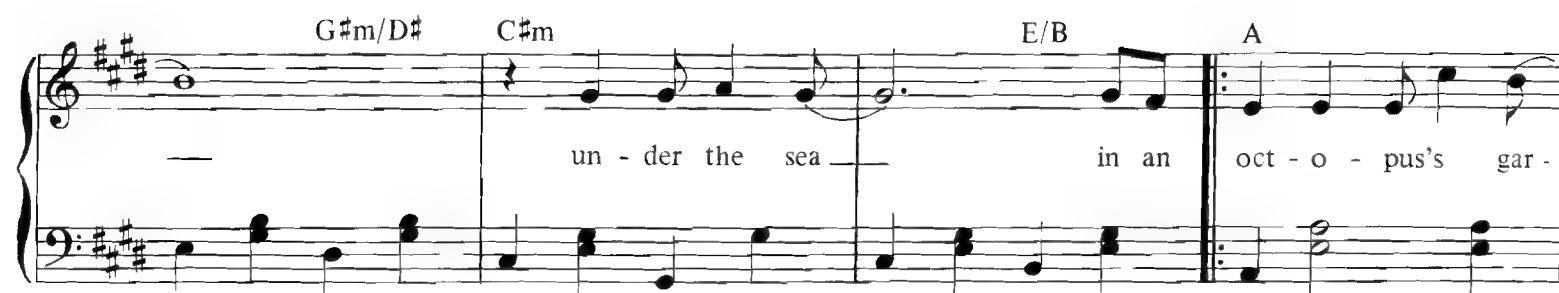
A B E

no-one there to tell us what — to do — I'd like to be —



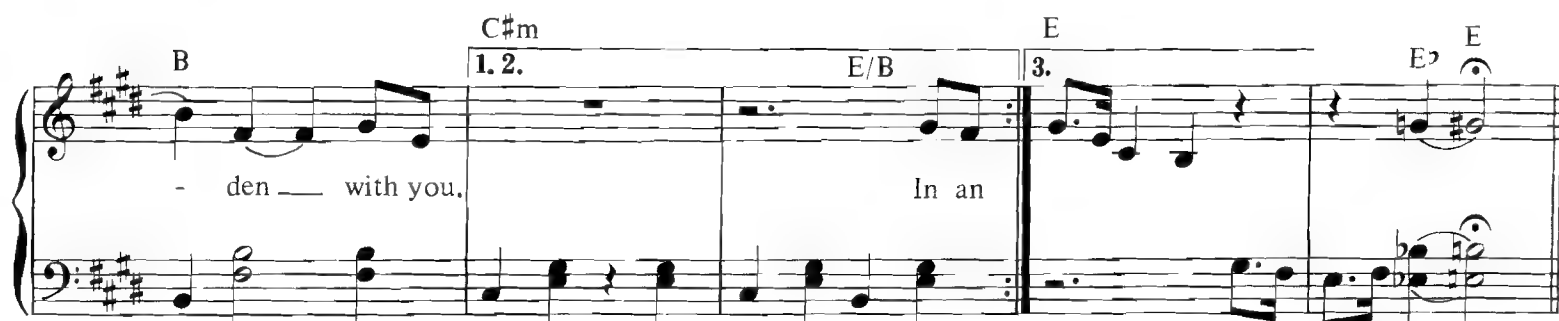
G#m/D# C#m E/B A

— un - der the sea — in an oct - o - pus's gar -



B C#m 1. 2. E/B 3. E E

- den — with you, In an



2. We would be warm below the storm,
 In our little hideaway beneath the waves.
 Resting our head on the sea - bed,
 In an octopus's garden near a cave.
 We would sing and dance around.
 Because we know we can't be found.
 I'd like to be under the sea in an octopus's garden in the shade.

Penny Lane.

Words & Music by John Lennon & Paul McCartney.

suggested registration: piano/flute/trumpet Rhythm: big band

Swing   C

mf 1. In Pen-ny Lane — there is a bar - ber show-ing pho - tographs of ev-ery head

— he's had the pleasure to know. — And all the peo - ple that come and go

— stop and say — he-llo. 1. Gsus G 2. On the

(2,3.)Ve - ry strange. Pen-ny Lane — is in my ears — and in my eyes.

F B \flat B \flat /D



$E\flat$ $B\flat$ $B\flat/D$
 there be-neath the blue sub-ur-ban skies

$E\flat$ *To Coda* \oplus G C $Am7$
 I sit and mean-while back in Pen-ny Lane there is a fire - man with an hour-

F $Dm7$ $Gsus$ G C $Am7$
 glass and in his pock - et is a por - trait of the Queen.

$Cm7$ $Am7\flat5$ $A\flat maj7$
 He likes to keep his fire en-gine clean, it's a clean -

$Gsus$ G 1. F 2. $Gsus$ G *D. & al Coda*
 - ma - chine. Pen - ny Lane. 3. In Pen - ny Lane

Coda

mean - while back. Pen-ny Lane is in my ears and in my eyes, there be-neath the blue sub-ur - ban skies, Pen-ny Lane.

2. On the corner is a banker with a motor car,
The little children laugh at him behind his back.
And the banker never wears a mac in the pouring rain,
Very strange.
Penny Lane is in my ears and in my eyes,
Full of fish and finger pies in summer.
Meanwhile back behind the shelter in the middle of the roundabout,
The pretty nurse is selling poppies from a tray.
And though she feels as if she's in a play,
She is, anyway.
3. In Penny Lane the barber shaves another customer.
We see the banker sitting waiting for a trim,
And the the fireman rushes in from the pouring rain,
Very strange.
Penny Lane is in my ears and in my eyes,
There beneath the blue suburban skies I sit
And meanwhile back,
Penny Lane is in my ears and in my eyes,
There beneath the blue suburban skies,
Penny Lane.

Paperback Writer.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/flute Rhythm: no rhythm

Freely

Pa - per-back wri - ter. *mf*

1. Dear sir or mad-am, will you

read my book, it took me years to write, will you take a look?

Based on a nov-el by a man named Lear and I need a job, so I

to Coda

want to be a pa-per-back wri - ter, pa - per-back wri - ter.

Freely
Flute

1.3. 2.

2. It's a Pa - per - back wri - ter.

p

Pops
G Piano

mf

3. It's a

D, al Coda

Coda

G

Pa - per-back wri - ter.

(repeat to fade)

2. It's a dirty story of a dirty man and his clinging wife doesn't understand.
His son is working for the Daily Mail; it's a steady job but he wants
To be a paperback writer, paperback writer.
3. It's a thousand pages, give or take a few, I'll be writing more in a week or two.
I can make it longer if you like the style, I can change it round and I want
To be a paperback writer, paperback writer.
4. If you really like it, you can have the rights; if could, make a million for you overnight.
If you must return it, you can send it here, but I need a break and I want
To be a paperback writer, paperback writer.

Please Please Me.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/jazz organ Rhythm: pops

The musical score is written for piano and voice. It consists of five systems of music. The key signature is E major (three sharps: F#, C#, G#) and the time signature is common time (C). The piano part features a driving bass line with eighth and sixteenth notes, often beamed together. Chord markings (E, A, G, B, F#m, C#m) are placed above the piano staff. The vocal line is in the treble clef, with lyrics written below the notes. The lyrics are: "Last night I said these words to my girl, 'I know you ne-ver e-ven try, girl. Come on, come on, please please me, oh yeah, like I please you'." The score includes various musical notations such as slurs, ties, triplets (marked with a '3'), and a repeat sign with a first ending bracket. The piece concludes with a double bar line and repeat dots.

E A E
mf Last night I said these words to my girl.
G A B E
'I know you ne-ver e-ven
A E A
try, girl. Come on, come
F#m C#m A
on, come on, come on, please
E A B To Coda E
please me, oh yeah, like I please you'.
A. B

E
2.

A

I don't want to sound com - plain - ing.

B

E

but you know there's al - ways rain in my ³ heart.

A

B

E

I do all the pleas - ing with you, it's so hard to rea - son with you. oh

A

B

E

A

B

D.C. al Coda

yeah, why do you make me blue?

Coda

E

A

B

E

G

rit. C

B

E

you, oh - yeah, like I please you.

P.S. I Love You.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano Rhythm: pops

The musical score is written for piano and voice. It features a key signature of one sharp (F#) and a common time signature (C). The score is divided into five systems, each with a treble and bass staff. The lyrics are written below the notes. Chord symbols are placed above the staff. The first system starts with a piano (p) dynamic marking. The second system has a mezzo-forte (mf) dynamic marking. The third system has a first ending bracket. The fourth system has a piano (p) dynamic marking. The fifth system has a piano (p) dynamic marking. The score ends with a double bar line.

As I write this let - ter, send my love to
you. Re - mem - ber that I'll al - ways
be in love with — you. 1.3. Trea - sure these few
words 'til we're to - geth - er. Keep all my love for - ev - er,
P. S., I love you, — you, — you.

Chord symbols: G/D, C#7, D, G, C#7, D, G, C#7, D, A7, D, 8, Em, D, A7, Bm, A7, Bb, C, D.

G D G

As I write this let-ter, send my love to

D G D

you. Re-mem-ber that I'll al-ways

D A7 D *D. 3/4 al To Coda* Em

be in love with you. I'll be com-ing home a-gain to

Coda

D A7 Bm A7

you, love. Un-til the day I do, love, P. S., I love

B \flat C D B \flat C

you, you, you, you, You, you,

D B \flat C D

you, I love you,

2. I'll be coming home again to you, love,
Until the day I do, love, P.S., I love you, you, you, you.

Revolution.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: blues synth/cosmic

Rhythm: big band



Bb

f 1. You say you want a re - vo - lu - tion, well

Eb

you know, we all want to change the

Bb

world. You

Eb

tell me that it's ev - o - lu - tion, well you know,

F

we all want to change the world.

But when you talk a-bout de-struction,

don't you know that you can count me out?

Don't you know it's gon-na be al-right, al-right, al-right,--

al-right?

2. You Al-right, al-right, al-right, al-right,--

repeat to fade

2. You say you got a real solution, well you know we'd all love to see the plan.
 You ask me for a contribution, well you know we're all doing what we can.
 But when you want money for people with minds that hate,
 All I can tell you is brother you have to wait,
 Don't you know it's gonna be alright, alright, alright?
3. You say you'll change the Constitution, well you know we all want to change your head.
 You tell me it's the institution, well you know you better free your mind instead.
 But if you go carrying pictures of chairman Mao,
 You ain't going to make it with anyone anyhow.
 Don't you know it's gonna be alright, alright, alright?

Rocky Raccoon.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/blues synth

Rhythm: big band

Now some-where in the Black Moun - tain hills of Da ko__ ta there lies a

young boy named Rocky Rac - coon - a and one day his

wom - an ran off with an - o - ther man. Hit young Rock - y in the

eye. Rock - y did - n't like that, he said I'm gon - na get that boy.

D⁻ G⁷

So one day he walked in - to town, booked him-self a room in the

C Em/B Am7

lo - cal sa - loo - n. 1. A Rock - y Rac - coon

D7sus D7 G7

checked in - to his room, on - ly to find

C Em/B Am7

Gid - eon's Bi - ble. A Rock - y had come

D7sus D7 G7

e - quipped with a gun, to shoot off the legs

C Em/B Am7

of his ri - val His ri - val it seems

had bro - ken his dreams by steal - ing the girl

of his fan - cy. Her name was Ma - gill

and she called her - self Lil, but ev - ery one knew

her as Nan - cy. 2. Now

2. Now she and her man who called himself Dan
Were in the next room at the hoe down.
Rocky burst in and grinning a grin, he said
"Danny boy, this is a show down!"
But Daniel was hot he drew first and shot
and Rocky collapsed in the corner.

3. Now the doctor came in stinking of gin
and proceeded to lie on the table.
He said "Rocky you met your match."
And Rocky said "Doc, it's only a scratch
and I'll be better Doc, as soon as I'm able."

4. Now Rocky Raccoon, he fell back in his room,
only to find Gideon's bible.
Gideon checked out and he left in no doubt
to help with go - ing on his reviv - ol.

Run For Your Life.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/harpsichord Rhythm: pops

1.4. Well I'd ra - ther see you dead, lit - tle girl, than to be with a - no - ther man.

You'd be - tter keep your head, lit - tle girl, or I

won't know where I am. You'd be - tter run for your life if you can, lit - tle girl,

hide your head in the sand, lit - tle girl, catch you with a - no - ther man, that's the end -

1.2. a, lit - tle girl. 2. Well you girl. 3. No, no, no. (repeat to fade)

2. Well you know that I'm a wicked guy,
I was born with a jealous mind.
And I can't spend my whole life tryin'
Just to make you toe the line.
You'd better run for your life etc.

3. Let this be a sermon, I mean
Everything I said.
Baby I'm determined and I'd
Rather see you dead.
You'd better run for your life etc.

Sgt Pepper's Lonely Hearts Club Band.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: cosmic/piano Rhythm: slow 16 beat/rock

The musical score is written for a piano and voice. It consists of four systems of music, each with a vocal line and a piano accompaniment line. The key signature is one sharp (F#), and the time signature is common time (C). The tempo and style are indicated as 'slow 16 beat/rock'. The suggested registration is 'cosmic/piano'. The lyrics are written below the vocal line. The piano accompaniment includes various chords and melodic lines, with some notes marked with an accent (>). The first system starts with a forte (f) dynamic. The second system has a piano (p) dynamic. The third system has a piano (p) dynamic. The fourth system has a piano (p) dynamic.

1. It was *f* twen - ty years a - go to - day, Ser - geant

Pep - per taught the band to play. They've been go - ing in and out of style.

but they're guaran - te - ed to raise a smile. So

may I in - tro - duce to you the act you're known for all these years.

First system of the musical score. The vocal line (treble clef) has a G chord above the first measure and a C7 chord above the third measure. The lyrics are "Ser - geant Pep - per's" and "Lone - ly Hearts Club". The piano accompaniment (bass clef) features a steady eighth-note bass line in the first measure and a more active line in the second and third measures.

Second system of the musical score. The vocal line has a G chord above the first measure and a "Fine" marking above the second measure. The lyrics are "Band.", "We're", and "Ser - geant Pep - per's". The piano accompaniment has a simple bass line in the first measure and a more active line in the second and third measures.

Third system of the musical score. The vocal line has Bb and C7 chords above the first measure, a G chord above the second measure, and a C7 chord above the third measure. The lyrics are "Lone - ly Hearts Club Band, we hope you will en -". The piano accompaniment has a steady eighth-note bass line in the first measure and a more active line in the second and third measures.

Fourth system of the musical score. The vocal line has a G chord above the first measure. The lyrics are "joy the show." and "Ser - geant Pep - per's". The piano accompaniment has a steady eighth-note bass line in the first measure and a more active line in the second and third measures.

Fifth system of the musical score. The vocal line has Bb and C7 chords above the first measure, a G chord above the second measure, and an A7 chord above the third measure. The lyrics are "Lone - ly Hearts Club Band, sit back and let the". The piano accompaniment has a steady eighth-note bass line in the first measure and a more active line in the second and third measures.

eve - ning go. Ser - geant Pep - per's

Lone - ly, Ser - geant Pep - per's Lone - ly, Ser - gent Pep - per's

Lone - ly Hearts Club Band. It's won - der - ful to be here, it's

cer - tain - ly a thrill, You're such a love - ly au - di - ence, we'd

like to take you home with us, we'd love to take you home. I don't

2. I don't really want to stop the show,
 But I thought you might like to know
 That the singer's going to sing a song
 And he wants you all to sing along.
 So may I introduce to you,
 The one and only Billy Shears.
 Sergeant Pepper's Lonely Hearts Club Band.

She Loves You.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano synth Rhythm: pops

Em A7

f She loves you, yeah, yeah, yeah, — she loves you, yeah, yeah, yeah, — she

C G6

loves you, yeah, yeah, yeah, — yeah. — I, You

G Em Bm

think you've lost your love, — well I saw her yes - ter -

D G Em

day, — It's you she's think - ing of — and she

Bm D G

told me what to say, — she says she loves you and you

know that can't be bad, yes, she

loves you and you know you should be glad. She

D
 2. F^\bullet
 Ooh!
 She
 loves you, yeah,
 yeah, yeah, — she
 Em
 8 8

loves you, yeah, yeah, yeah — and with a love like that, you

know you should be glad. You

Coda

With a love like that, you know you should be glad.

With a love like that, you know you should

a tempo

be glad. Yeah,

yeah, yeah, yeah, yeah, yeah.

2. She said you hurt her so, she almost lost her mind.
And now she says she knows you're not the hurting kind.
She says she loves you etc.

3. You know it's up to you, I think it's only fair,
Pride can hurt you too, apologise to her,
Because she loves you etc.

She Came In Through The Bathroom Window.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano Rhythm: no rhythm

1. She came in through the bath - room win - dow, —

The first line of musical notation is in treble and bass clefs with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is written in the treble clef, starting with a half rest followed by a quarter note G4, then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass line starts with a half rest followed by a quarter note G2, then a series of eighth notes: A2, B2, C3, B2, A2, G2, F#2, E2, D2. The lyrics '1. She came in through the bath - room win - dow, —' are written below the staff. The first measure is marked with a forte 'f' dynamic and an accent mark. The first line ends with a double bar line and a repeat sign.

pro - tected - ed by a sil - ver spoon. —

The second line of musical notation continues the melody and bass line from the first line. The melody continues with eighth notes: D4, C4, B3, A3, G3, F#3, E3, D3. The bass line continues with eighth notes: C2, B1, A1, G1, F#1, E1, D1, C1. The lyrics 'pro - tected - ed by a sil - ver spoon. —' are written below the staff. The second line ends with a double bar line and a repeat sign.

But now she sucks her thumb and won - ders by the banks

The third line of musical notation continues the melody and bass line. The melody continues with eighth notes: B3, A3, G3, F#3, E3, D3, C3, B2. The bass line continues with eighth notes: B1, A1, G1, F#1, E1, D1, C1, B1. The lyrics 'But now she sucks her thumb and won - ders by the banks' are written below the staff. The third line ends with a double bar line and a repeat sign.

of her own la - goon. Did - n't any - bo - dy tell

The fourth line of musical notation continues the melody and bass line. The melody continues with eighth notes: A3, G3, F#3, E3, D3, C3, B2, A2. The bass line continues with eighth notes: A1, G1, F#1, E1, D1, C1, B1, A1. The lyrics 'of her own la - goon. Did - n't any - bo - dy tell' are written below the staff. The fourth line ends with a double bar line and a repeat sign.

her? _____

Didn't a - ny - bo - dy see? _____

Sun-day's on the phone to Mon - day, _____

Tues-day's on the phone to me. _____

2. She said she'd al - ways been a dan - _____

oh yeah. _____

2. She said she'd always been a dancer,
 She worked at fifteen clubs a day,
 And though she thought I knew the answer,
 Well I knew what I could not say.
 Didn't anybody tell her etc.

3. And so I quit the police department
 And got myself a steady job.
 And though she tried her best to help me,
 She could steal but she could not rob.
 Didn't anybody tell her etc.

Something.

Words & Music by George Harrison.

Suggested registration: piano/violin Rhythm: no rhythm

The musical score is written for piano and voice. It consists of five systems of music. The first system has a key signature of one flat (Bb) and a common time signature (C). The piano part is in the left hand, and the voice part is in the right hand. The lyrics are: "1. Some-thing in the way she moves at-tracts me like no oth-er lov-". The second system continues the lyrics: "- ver. Some-thing in the way she woos me. I". The third system continues: "don't want to leave her now. You know I be-lieve and how.". The fourth system continues: "You're ask-ing me will my love". The fifth system continues: "grow. I don't know, I don't know.". The score includes various chord markings above the staff, such as C, Em/G, C7, F, F/E, D, G, Am, Am/G#, Am/G, Am/F#, F, Eb, G7/D, A, Double tempo, C#m/G#, F#m, A/E, D, G, and A. The tempo marking "Double tempo" appears above the fourth system. The dynamics "p" (piano) and "f" (forte) are indicated. The score is in a single system with a key signature change to two sharps (F# and C#) for the final system.

C Em/G C7

1. Some-thing in the way she moves at-tracts me like no oth-er lov-

F F/E D G

- ver. Some-thing in the way she woos me. I

Am Am/G# Am/G Am/F#

don't want to leave her now. You know I be-lieve and how.

F Eb G7/D A Double tempo C#m/G#

You're ask-ing me will my love

F#m A/E D G A

grow. I don't know, I don't know.

You stick a - round now it may show.

I don't know, I don't know.

Some-thing in the way she knows and all I have to do is

think of her. Some-thing in the things she shows me. I

don't want to leave her now, you know I be-lieve and how.

don't want to leave her now, you know I be-lieve and how.

2. Somewhere in her smile she knows
That I don't need no other lover.
Something in her style that shows me
I don't want to leave her now,
You know I believe and how.

Words & Music by John Lennon & Paul McCartney.

Rhythm: pops

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It's get - ting hard to be some - one, but it all works out,

Chords: F, B♭, B♭ A, Gm, Gm F

it does-n't mat-ter much to me. Let me take you down

Chords: E♭, F, E♭, B♭

'cause I'm go-in' to Straw-ber-ry Fields. No-thing is

Chords: Fm, G7

real and no-thing to get hung a-bout,

Chords: E♭, G

Straw-ber-ry Fields for e-ver. Straw-ber-ry Fields for

Chords: E♭, B♭, Gm7, E♭

e-ver. Straw-ber-ry Fields for e-ver.

Chords: B♭, E♭, F, E♭, B♭

2. No-one I think is in my tree, I mean it must be high or low.
That is you know you can't tune in, but it's alright,
That is I think it's not too bad.

3. Always, no sometimes, think it's me, but you know I know when it's a dream.
I think I know of thee, ah yes, but it's all wrong,
That is I think I disagree.

She's Leaving Home.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: vibes/jazz/guitar/violin Rhythm: no rhythm

1. Wednes - day mor - ning at five o' clock as the day

be - gins, si - lent - ly

clo - sing her bed - room door, leav - ing the note

that she hoped would say more. She goes down

Cm⁻ Gm⁻ Dm

stairs to the kit - chen, clutch - ing her hand - kerchief.

Gm7/C

Quiet - ly turn - ing the back -

C7 Gm7/C C7

door key, step - ping out - side she is free.

F

She (we gave her most of our

lives) is leav - ing (sac - ri - ficed most of our

F/Eb

lives) home (we gave her ev - ery - thing

mon-ey could buy) 1. 2. She's leav - ing home af - ter liv - ing a - lone

for so man - y years.

Coda

She's leav - ing

home, bye bye.

2. Father snores as his wife gets into her dressing gown.
Picks up the letter that's lying there,
Standing alone at the top of the stairs.
She breaks down and cries to her husband
"Daddy, our baby's gone.
Why would she treat us so thoughtlessly?
How could she do this to me?"
She (we never thought of ourselves) is leaving (never a thought of ourselves)
Home (we struggled hard all our lives to get by)
She's leaving home after living alone for so many years.
3. Friday morning at nine o'clock she is far away.
Waiting to keep the appointment she made,
Meeting a man from the motor trade.
She (what did we do that was wrong) is leaving (we didn't know it was wrong)
Home (fun is the one thing that money can't buy)
Something inside that was always denied for so many years.
She's leaving home, bye, bye.

When I'm Sixty Four.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: clarinet/piano

Rhythm: march

Swing 

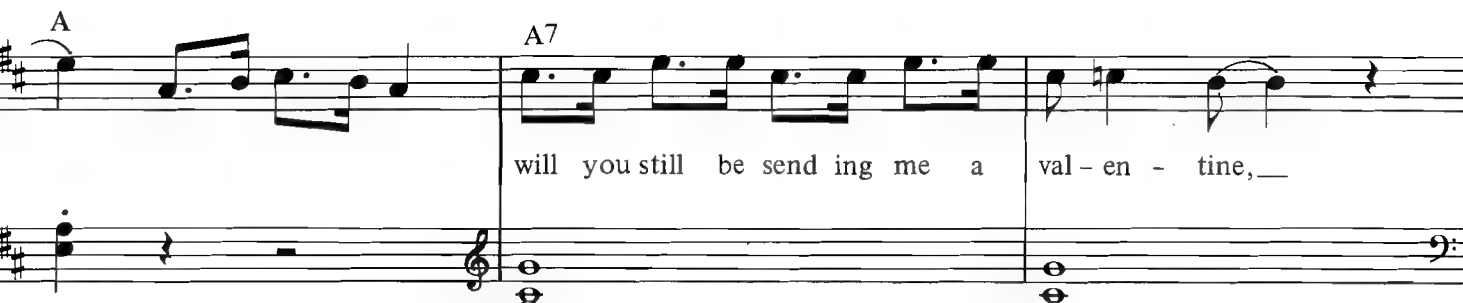
D



1. When I get old - er, los - ing my hair, ma - ny years from now,

mf

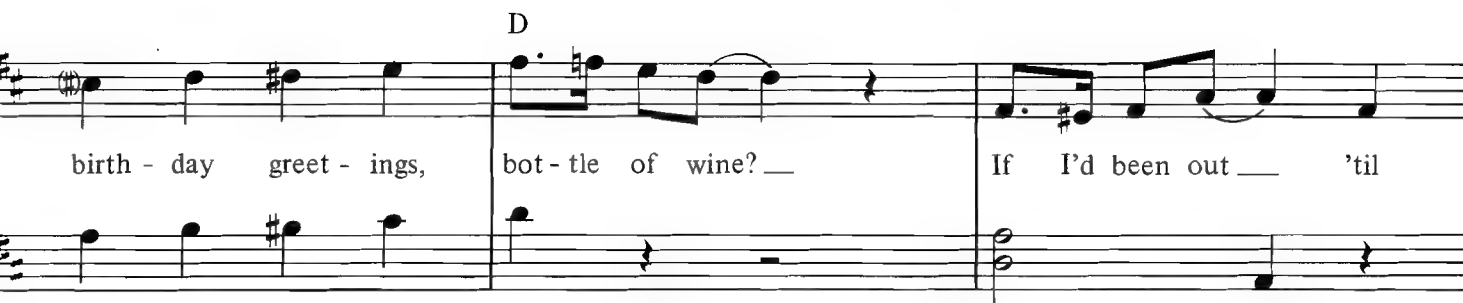
A



will you still be send ing me a val - en - tine,

A7

D



birth - day greet - ings, bot - tle of wine? If I'd been out 'til

D7



quar - ter to three, would you lock the door?

G

Will you still need me, will you still feed me, when I'm six - ty four?

Chords: Gm, D, B7, E7, A7

Fine 1. Bm

Chords: D, Bm, A, Bm

You'll be ol - der too. And if you

Chords: F#, Bm

say the word, I could stay with you.

Chords: Em, G, A, D

2. Bm

Ev - ery sum - mer we can rent a

Chords: A, A7, Bm

cot - tage in the Isle of Wight if it's not too dear.

A Bm

We shall scrimp and save.

F#

Grand - child - ren on your knee, Ve - ra,

Bm Em G

Chuck and Dave.

A D A A7 D.C. al Fine

Send me a postcard, drop me a line,
 Stating point of view.
 Indicate precisely what you mean to say,
 Yours sincerely, wasting away.
 Give me your answer, fill in a form,
 Mine forever more.
 Will you still need me.
 Will you still feed me,
 When I'm sixty four?

Tell Me What You See.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano Rhythm: pops

The musical score is written for piano in G major (one sharp) and common time (C). It consists of four systems of music, each with a vocal line and a piano accompaniment. The piano part features a simple, rhythmic bass line. The vocal line is written in a treble clef. Chord symbols (G, C, D, C/D) are placed above the vocal line to indicate the harmony. The lyrics are written below the vocal line, with hyphens indicating syllables that span across measures.

1. If you let me take your heart, I will prove to you
we will ne - ver be a - part,
if I'm part of you. O - pen up your eyes
now, tell me what you see.

The musical score is written for piano and voice. It consists of four systems of music. The first system has four measures with lyrics: "It is no sur - prise now, what you see is me." The second system has four measures with lyrics: "Tell me what you see." The third system has five measures with lyrics: "ha ah ah ah ah". The fourth system is labeled "Coda" and has five measures with lyrics: "ha ah ah ah ah". The score includes various musical notations such as treble and bass staves, notes, rests, and chords. Chord symbols are placed above the staff: C, G, C, D to Coda, G, G, G9, C, G, D7, Gsus, G, G, G7, C, G. There are also dynamic markings like "D.C. al" and "Coda".

It is no sur - prise now, what you see is me.

Tell me what you see.

ha ah ah ah ah

ha ah ah ah ah

2. Big and black the clouds may be, time will pass away.
If you put your trust in me, I'll make bright your day.
Look into these eyes now, tell me what you see.
Don't you realise now, what you see is me.
3. Listen to me one more time, how can I get through?
Can't you try to see that I'm tryin' to get you.
Open up your eyes now, tell me what you see.
It is no surprise now, what you see is me.

Tell Me Why.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/vibes

Rhythm: big band

Swing 



Tell me why you cried, and why you lied—

to me. Tell me why

you cried— and why you lied to me. to Coda

1. Well, I gave you ev-ery-thing I had, but you

Em7 A⁻ D

left me sit - ting on my own. Did you have to treat me oh, so bad?

Bm Em7 A7 A7

1. 2. D. & al Coda

All I do is hang my head and moan. Tell me Tell me

Coda D7 G

Well, I beg you on my bend-ed knees, if you'll

A Bm

on - ly lis - ten to my pleas. Is there an - y-thing I can do? 'Cause I

Em A7 D A7 D. & to fade

real - ly can't stand it, I'm so in love with you. Tell me

2. If it's something that I've said or done,
 Tell me what and I'll apologise.
 If you don't, I really can't go on,
 Holding back these tears in my eyes.

Thank You Girl.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano Rhythm: rock 'n' roll

f A G A G Oh, oh,

D G D G D A you've been good to me, you made me glad when I was

D G D G D G blue. And e - ter - nal - ly, I'll al - ways

D A D G be in love with you. And all I got - ta

A G To Coda 1. A 2. do is thank you, girl, thank you, girl, thank you, girl.

Bm D A

Thank you, girl, for lov - ing me the way that you, way that you do.

E7 A D

That's the kind of love that is too good to be true. And

G A G A D.C. al Coda

all I got - ta do is thank you, girl, — thank you, girl. —

A G A

Coda thank you girl. — oh,

G D 1.2. G D G 3. D

oh.

2. I could tell the world a thing or two about our love.
I know, little girl, only a fool would doubt our love.
And all I gotta do etc.

The Fool On The Hill.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/flute

Rhythm: big band

1. Day af - ter day, a - lone on a hill, the

p

Bm7/D Em7/D 3

man with the fool - ish grin is keep - ing per - fec - tly still. But

Bm7/D 3 Em7/D 3

no - bo - dy wants to know him, they can see that he's just a fool, And

Em7 3 A7 D Bm7 To Coda ⊕

he ne - ver gives an an - swer. But the fool on the hill sees the sun -

Em7 A7 Dm

go - ing down and the eyes in his head see the world.

Bb/D C7

Dm *after v3 D.C. al* spinning round. **Coda** Em7 A7
 He ne-ver lis-tens to them, he
 D Bm7 Em7 A7
 knows that they're the fool. They don't like him, the fool
 Dm Bb/D C7
 on the hill sees the sun go-ing down and the eyes in his head
 Dm D 3
 see the world spin-ning round.
 Em/D 3 D 3 Em/D 3 (repeat to fade)

2. Well on the way, his head in a cloud,
 The man of a thousand voices talking perfectly loud.
 But nobody ever hears him, or the sound he appears to make
 And he never seems to notice, but the fool on the hill etc.
3. Nobody seems to like him, they can tell what he wants to do
 And he never shows his feelings, but the fool on the hill etc.

The Long And Winding Road.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/violin Rhythm: no rhythm

Swing Cm $\text{A}\flat/\text{B}\flat$

1. The long and wind-ing road that leads

$\text{E}\flat$ $\text{E}\flat 7$ $\text{A}\flat$ $\text{E}\flat/\text{G}$

to your door will ne-ver dis-ap-

Cm $\text{Cm} 7$ $\text{Fm} 7$ $\text{B}\flat 7$ $\text{D}\flat/\text{E}\flat$ $\text{E}\flat$

pear, I've seen that road be-fore.

$\text{A}\flat$ $\text{E}\flat/\text{G}$ Cm $\text{Cm} 7$ Fm $\text{B}\flat 7$ *To Coda*

It al-ways leads me here, leads me to your door

1. *E* 2. *E* *A*

2. The way. Many times I've been a-lone and

Gm *Fm7* *Bb7* *Eb* *Ab* *Gm* *Fm7* *Bb7* *D. al Coda*

man-y times I've cried. An-y way, you'll ne-ver know the man-y ways I've tried. 3. But

Eb *Ab/Bb* *Eb* *Gm(8)* *Eb*

Coda door. Yeah, yeah, yeah yeah.

2. The wild and windy night that the rain washed away
Has left a pool of tears crying for the day.
Why leave me standing here, let me know the way.

3. But still they lead me back to the long and winding road.
You left me standing here a long, long time ago.
Don't leave me waiting here, lead me to your door.

The Word.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/blues synth

Rhythm: pops

1.2.3. Say the *f* word and you'll be free. Say the

word and be like me. Say the word I'm think-ing

of, have you heard the word is love? It's

so fine, it's sun - shine, it's the word, to Coda

love. _

1. In the be- gin - ning I

mis - un - der - stood, _

but now I've got it, the

word is good. _

2.3. Say the

After v3, D & al

Coda

love. _

Say the

word, _

love. _

Say the

word, _

love. _

Say the

(repeat to fade)

2. Everywhere I go, I hear it said
In the good and the bad books that I have read.
Say the word etc.
3. Now that I know what I feel must be right,
I mean to show everybody the light.
4. Give the word a chance to say
That the word is just the way.
It's the word I'm thinking of
And the only word is love.

Things We Said Today.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: elec.piano/flute

Rhythm: pops

The musical score is written for piano and voice. It features a melody in the right hand and a bass line in the left hand. The key signature is one flat (Bb), and the time signature is common time (C). The score is divided into four systems, each with a key signature change indicated above the staff.

System 1: The key signature changes to one flat (Bb). The melody starts with a half note G4, followed by a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, and a half note F#4. The bass line consists of a half note G2, a half note F#2, and a half note E2. The lyrics are: "1. You say you will love me, if I have to go."

System 2: The key signature changes to two flats (Bb, Eb). The melody continues with a half note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note Bb3, a quarter note A3, a quarter note G3, and a half note F#3. The bass line consists of a half note G2, a half note F#2, and a half note E2. The lyrics are: "You'll be think-ing of me, some-how I will know."

System 3: The key signature changes to three flats (Bb, Eb, Ab). The melody starts with a half note G4, followed by a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, and a half note F#4. The bass line consists of a half note G2, a half note F#2, and a half note E2. The lyrics are: "Some-day when I'm lone-ly, wish-ing you weren't so"

System 4: The key signature changes to one flat (Bb). The melody continues with a half note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note Bb3, a quarter note A3, a quarter note G3, and a half note F#3. The bass line consists of a half note G2, a half note F#2, and a half note E2. The lyrics are: "far a-way, then I will re-mem-ber"

To Coda 1. 2. A

things we said to - day.

D7 B

Me, I'm just the luck - y kind, love to hear you say

E7 A D7

that love is love. And though we may be blind,

B Bb7 D.C. al Coda Coda Am

love is here to stay. And that's e - nough

Coda

2. You say you'll be mine girl, 'til the end of time.
 These days such a kind girl seems so hard to find.
 Someday when we're dreaming, deep in love, not a lot to say,
 Then we will remember things we said today.

3. And that's enough to make you mine girl, be the only one.
 Love me all the time girl, we'll go on and on.
 Someday when we're dreaming, deep in love, not a lot to say,
 Then we will remember things we said today.

This Boy.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano Rhythm: slow rock

1. That boy *p* took my love a - way.

Oh, he'll re - gret it some day, but

this boy wants you back a - gain.

1. A7

2. D7

f Oh, and this boy won't be hap - py just to

Bm D7 G

love you, but oh mah ha ha ha, that boy won't be

E⁻ A

hap - py _____ 'til _____ he's seen you cry hi hi hi. _____

Dmaj7 Bm7 Em7 G/A Dmaj7 Bm7

That boy _____ would - n't mind _____ the pain,

P

Em7 G/A Dmaj7 Bm7

would al - ways feel _____ the same _____ it

G A Em/D Bm7 Em7 A7

this boy gets you _____ back a - gain.

Dmaj7 Bm7 Em7 A7 Dmaj7 Bm7 Em7 A7 (repeat to end)

This boy. _____ This boy. _____

2. That boy isn't good for you,
 Though he may want you too,
 This boy wants you back again.

Ticket To Ride.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: harpsichord/jazz guitar

Rhythm: pops

(Slow) $\text{A}\flat$ $\text{A}\flat\text{sus}2$ $\text{A}\flat$ $\text{A}\flat\text{sus}2$ $\text{A}\flat$ $\text{A}\flat\text{sus}2$

1. mp think I'm gon-na be sad, I think it's to-day, yeah!

$\text{A}\flat$ $\text{A}\flat\text{sus}2$ $\text{A}\flat7$ $\text{B}\flat\text{m}$

The girl that's dri-ving me mad is go-ing a-way.

$\text{E}\flat$ Fm $\text{D}\flat$ Fm

She's got a ticket to ride, She's got a ticket to ri-

$\text{G}\flat\text{maj}7$ Fm $\text{E}\flat$ $\text{A}\flat$ $\text{A}\flat\text{sus}2$ To Coda

- hi - hide, she's got a ticket to ride, but she don't care.

1. Ab Absus2 2. Ab Absus2 Db7

2. She I don't know why she's ri - ding so high,

she oughta think right, she oughta do right by

Eb Db7

me. Be - fore she gets to say - ing good - bye, she oughta

think right, she oughta do right by me. 3. She

D. & al Coda

Ab Absus2 Ab (repeat to fade)

My ba - by don't care. My ba - by don't

2.3. She said that living with me is bringing her down, yeah!
For she would never be free when I was around.

Wait.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: jazz guitar

Rhythm: pops

It's been a long time, now I'm coming back home. I've been a way now, oh, how I've been a-lone. Wait 'til I come back to your side. We'll forget the tears we cried. But if your heart breaks, don't wait.

turn me a-way.— And if your heart's strong,— hold on,— I won't de-lay,—

C⁺ F^m F^m B F⁺ Bm F⁺ F^m C⁺ F^m Fine

Wait, 'til I come back to your side, we'll for-

A Dmaj7 A Dmaj7 A Dmaj7

get the tears we cried. I feel as though you ought to know that I've been

A Dmaj7 F⁺m B7 E

good, as good as I can be. And if you do I'll trust in

A F⁺m B7

you and know that you will wait for me. It's been a

*E A C⁺sus C⁺ D. *al Fine**

2. It's been a long time, now I'm coming back home,
I've been away now, oh, how I've been alone.

We Can Work It Out.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/jazz organ Rhythm: 16 beat

The musical score is written for piano/jazz organ in D major, 4/4 time, with a 16-beat structure. It consists of four systems of music, each with a treble and bass staff. The melody is primarily in the treble staff, with chords indicated above the notes. The lyrics are written below the treble staff. The first system starts with a *mf* dynamic marking. The second system has a 7-beat rest at the beginning. The third system has a 7-beat rest at the beginning. The fourth system ends with a 'To Coda' symbol.

D Dsus D D Dsus

mf 1. Try to see it my way, do I have to keep on talk - ing

C D Dsus D

'til I can't go on? While you see it your way,

Dsus C D

run the risk of know - ing that our love may soon be gone.

G D G A To Coda

We can work it out, we can work it out.

Life is ve - ry short and there's no time

for fuss - ing and fight - ing, my friend.

I have al - ways thought that it's a crime, so I will

ask you once a - gain.

D.C. al Coda

Coda

2. Think of what you're saying,
You can get it wrong and still you think that it's alright.
Think of what I'm saying,
We can work it out and get it straight or say goodnight.
We can work it out, we can work it out.
3. Try to see it my way,
Only time will tell if I am right or I am wrong.
While you see it your way,
There's a chance that we might fall apart before too long.
We can work it out, we can work it out.

While My Guitar Gently Weeps.

Words & Music by George Harrison.

Suggested registration: piano/jazz organ

Rhythm: pops

The musical score is written for piano and voice. It consists of six systems of music. Each system has a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor). The time signature is common time (C). The lyrics are: 'I look at you all, see the love there that's sleep- ing, while my gui-tar gent - ly weeps. I look at the floor and I see it needs sweep - ing, still my gui-tar gent - ly weeps. I don't know why no - bo-dy told you how to un - fold your love. I don't know how'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand, often with chords. Chord symbols are placed above the vocal line: Am, Am/G, Am/F#, F, G, D, E, Am, Am/G, Am/F#, F, Am, G, C, E, A, C#m, F#m, C#m, Bm, E, A, C#m.

I look at you all, see the love there that's sleep-
- ing, while my gui-tar gent - ly weeps. I look
at the floor and I see it needs sweep - ing,
still my gui-tar gent - ly weeps. I don't know
why no - bo-dy told you how to un -
- fold your love. I don't know how

some - one con-trolled you, they bought and sold you.

I look at you all, see the love

there that's sleep - ing, while my gui tar gent - ly weeps.

I look at you all,

still my gui-tar gent - ly weeps.

fade from

2. I look at the world and I notice it's turning.
 While my guitar gently weeps.
 With every mistake, we must surely be learning,
 Still my guitar gently weeps.
 I don't know how you were diverted,
 You were perverted too.
 I don't know how you were inverted,
 No - one altered you.

With A Little Help From My Friends.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/synth Rhythm: big band

Swing  
E B/D# F#m/C# F#m

1. What would you do if I sang out of tune, would you stand
mp up and walk out on me? Lend me your ears and I'll sing
you a song and I'll try not to sing out of key.
Oh, I get by with a lit-tle help from my friends.
Mm, I get high with a lit-tle help from my friends..

B7 E B/D# F#m B7 E D A E D A

E D A *Coda*

Mm, I'm gon - na try with a lit - tle help from my friends.

1. 2. E C#m

Do you need an - y bo -

F# E D A

- dy? I need some - bo - dy to love. Could it be

C#m F# E D

an - y bo - dy? I want some - bo - dy to love.

A *D.C. al Coda* *Coda* C *rit.* ... E

2. What do I do when my love is away,
Does it worry you to be alone?
How do I feel by the end of the day,
Are you sad because you're on your own?
No, I get by with a little help from my friends etc.

3. Would you believe in a love at first sight?
Yes, I'm certain that it happens all the time.
What do you see when you turn out the light?
I can't tell you, but I know it's mine.
Oh, I get by with a little help from my friends etc.

Words & Music by John Lennon & Paul McCartney.

Rhythm: pops

$$C_{\text{eff}} = \frac{C_{\text{eff}}^{\text{BK}} + \beta_{\text{eff}} \Delta C_{\text{eff}}^{\text{BK}}}{1 + \beta_{\text{eff}} \Delta C_{\text{eff}}^{\text{BK}}} \quad (1)$$

2. E E7 Am

love. So I wait and in a while,—

E Am

I will see my true love smile.— She may come, I

F#m7 C B *D.C. al Coda*

know not when,— when she does, I'll know. 3. So ba-by, un-til

E

Coda love, I don't

F#m B7 E

care what they say, I won't stay in a world with-out love.

Yellow Submarine.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: clarinet/trumpet Rhythm: big band

The musical score is written for piano and voice. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The piano part features a triplet of eighth notes (F#, A, C) in the first measure. The vocal line starts with the lyrics "1. In the town where I was born, lived a man who sailed to sea. And he told us of his life in the land of sub-marines." The piano accompaniment includes chords D, C, G, Em, A, and G. The second system continues the vocal line with "2. So we-rine. We all live in a yell-ow sub-ma-rine," and the piano part includes chords D, G, and D7. The third system repeats the vocal line "yell - ow sub - ma-rine, yell - ow sub - ma rine. We all live in a" with the piano part including a G chord. The score is written for a clarinet/trumpet and a big band rhythm.

1. In the town where I was born, lived a man who sailed to sea. And he told us of his life in the land of sub-marines. 2. So we-rine. We all live in a yell-ow sub-ma-rine, yell - ow sub - ma-rine, yell - ow sub - ma rine. We all live in a

D G *Fine*

yell - ow sub - ma-rine, yell - ow sub - ma-rine, yell - ow sub - ma-rine.

D C G Em

3. And our friends are all a - board, ma - ny

A G D G D C

more of them live next door. And the band be-gins to

G 1.

play.

G Em A G D *D. al Fine*

green, in our ye - llow sub - ma-rine.

2. So we sailed on to the sun 'til we found the sea of green.
And we lived beneath the waves in our yellow submarine.

4. As we live a life of ease every one of us has all we need.
Sky of blue and sea of green, in our yellow submarine.

Yes It Is.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: flute/piano

Rhythm: slow rock

The musical score is written for piano and flute. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is E major (three sharps: F#, C#, G#) and the time signature is 12/8. The tempo is marked 'slow rock'. The score includes lyrics and chord symbols above the vocal line.

System 1: Chords: E, A, F#m7, B7. Lyrics: 1. If you wear red to night, re -

System 2: Chords: E, A, D, B7. Lyrics: mem - ber what I said to night, For -

System 3: Chords: C#m, E, A, D. Lyrics: red is the col - our that my ba - by wore and what's more, it's

System 4: Chords: C#m, E. Lyrics: 1. true, yes it is. 2. true, yes it is, it's

true, yes it is. I could be hap - py with

you by my side, if I could for - get her, ___ but

it's my pride, yes it is, yes it is, ___ oh yes, it is, yeah! ___

true, yes it is, it's true, yes it is, it's true.

2. Scarlet were the clothes she wore,
Everybody knows I'm sure.
I would remember all the things we planned,
Understand it's true, yes it is, it's true, yes it is.

3. Please don't wear red tonight,
This is what I said tonight,
For red is the colour that will make me blue,
In spite of you it's true, yes it is, it's true,
Yes it is, it's true.

Yesterday.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: vibes/jazz guitar/violin Rhythm: no rhythm

1. Yes-ter - day,
p

all my trou-bles seemed so far a-way,

now it looks as though they're here to stay, — oh

I be - lieve — in yes - ter - day. — Why she

had to go I don't know, she wouldn't say.

Chords: F, Em7, A7, Dm, Dm C, Bb, C, F, Dm7, G7, Bb, F, Em7, A7, Dm, C, Bb, Dm/A, Gm6, C7, F

Em⁻ A⁻ Dm C B^b Dm A Gm6 C⁻

I said some - thing wrong, now I long for yes - ter -

F Em7 A7

day. 3. Yes - ter - day, love was such an ea - sy

Dm Dm/C B^b C F

game to play, now I need a place to hide a - way, oh

Dm7 G7 B^b F G7 B^b F

I be - lieve in yes - ter - day. Mm

2. Suddenly, I'm not half the man I used to be,
There's a shadow hanging over me, oh yesterday came suddenly.

You Can't Do That.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/jazz organ

Rhythm: pops

1. I got *f* some - thing to say that might cause you pain; ___ If I

catch you talk - ing to that boy a - gain ___ I'm gon - na let you down ___

and leave you flat. Be - cause I

told you be - fore, ___ oh, you can't do that. ___ To Coda ⊕

1. D7 2. G7 B

2. Well, it's the Ev - ery bo - dy's green,

Em Am B G

'cause I'm the one who won your love. But if it's seen

B Em Am

you're talk - ing that way, they'd

D D. *al Coda*

ugh in my face. 3. So

Coda

G

poco rit.

2. Well, it's the second time I've caught you talking to him.
Do I have to tell you one more time I think it's a sin?
I think I'll let you down and leave you flat.
Because I've told you before, oh, you can't do that.

3. So please listen to me if you wanna stay mine.
I can't help my feelings, I'll go out of my mind.
Now I'll let you down and leave you flat.
I've told you before, oh, you can't do that.

You're Going To Lose That Girl.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano Rhythm: rock 'n' roll

The musical score is written for piano and voice. It features a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo and style are indicated as 'Suggested registration: piano' and 'Rhythm: rock 'n' roll'. The score is divided into four systems, each with a treble and bass staff. The lyrics are written below the treble staff. The first system starts with a piano (p) dynamic marking. The second system includes a first ending bracket. The third and fourth systems continue the melody and accompaniment. Chord symbols (E, C#m, F#m, B7, G#m) are placed above the treble staff to indicate the harmonic structure. The lyrics are: 'You're going to lose that girl, — you're going to lose that girl. — 1.3. If you don't take her out to - night, — she's going to change her mind. — And I will take her out to - night — and I will treat her kind. —'.

Chord symbols: E, C#m, F#m, B7, G#m

Lyrics: You're going to lose that girl, — you're going to lose that girl. — 1.3. If you don't take her out to - night, — she's going to change her mind. — And I will take her out to - night — and I will treat her kind. —

B⁻ E C^m

You're going to lose that girl, — you're going to

F[#]m To Coda B7 1. B7 2. F[#]m7

lose that girl. girl, — you're going to lose.

D G C G

mp I'll make a point of tak-ing her a-way from you,

C F D. *al Coda*

yeah. — The way you treat her, what else can I do? —

Coda B7 F[#]m7 D A E

girl, — you're going to lose — that girl. —

2. If you don't treat her right, my friend,
 You're going to find her gone.
 'Cause I will treat her right and then
 You'll be the lonely one.
 You're going to lose that girl etc.

Your Mother Should Know.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: harpsichord/piano/jazz guitar

Rhythm: big band

Swing 

Am Fmaj7 Em7 A7

1.2. Let's all get up and dance to a song that was a hit be-fore your

mf

Dm7 G7 C C/B

mo - ther was born, though she was born a long, long time a - go,

A7 D7 G7

your mo - ther should know, your mo - ther should know.

C to Coda  E7 1. Sing it a - gain.

Flute/Jazz Organ 2. E *p* Am

Fmaj7 Dm/F G9 C E7 D.C. al 

mf

Harpsichord Piano Jazz Guitar

Coda

your mo-ther should know, your mo-ther should know.

Flute/Jazz Organ

p *mf*

Harpsichord/Piano/Jazz Guitar

Sing it a - gain... Da da da da da da da da da da da da da da da

da da da da, though she was born a long long time a - go, your mo-ther should know.

your mo-ther should know.

1. 2. 3. rit.

3. Lift up your hearts and sing me a song
That was a hit before your mother was born;

You've Got To Hide Your Love Away.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: jazz guitar/flute

Rhythm: waltz

1. Here *p* I stand with head in hand, — turn my face to the wall.

If she's gone, I can't go on, — feel-ing two foot small. —

Ev - ery- where, peo - ple stare, —

each and — ev - ery-day. — I can see them laugh at me, —

The musical score is written for piano, featuring a treble and bass staff. The key signature is one sharp (F#), and the time signature is 12/8. The melody is primarily in the treble staff, with the piano accompaniment in the bass staff. Chord symbols (G, D, F, C) are placed above the treble staff notes. The lyrics are written below the treble staff. The score is divided into four systems, each with a repeat sign at the end. The first system starts with a piano (p) dynamic marking. The second system ends with a repeat sign. The third system starts with a 12/8 time signature change. The fourth system ends with a repeat sign.

C F C D D C D B D A

and I _____ hear them say _____

G7 C Dsus D Dsus2 D

f Hey, you've _ got to hide your _ love a - way!

G7 C Dsus D Dsus2 D

1. Hey, you've _ got to hide your _ love a - way!

G7 C Dsus D Dsus2 D

2. Hey, you've _ got to hide your _ love a - way!

repeat to end

2. How can I even try? I can never win.
 Hearing them, seeing them in the state I'm in.
 How could she say to me, 'Love will find a way?'
 Gather 'round all you clowns. Let me hear you say,
 'Hey, you've got to hide your love away!'

You Won't See Me.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano Rhythm: pops

1. When I call you up, your line's engaged.

I have had enough, so act your age.

We have lost the time that was so hard to find.

And I will lose my mind if you won't see me.

to Coda \oplus 1. D A

you won't see me. 2. I don't know

D A

you won't see me. Time af - ter time, you re - fuse

A B

to ev - en - lis - ten. I would-n't mind if I knew

E7 D.S. al Coda

what I was mis - in. 3. Though the days

Coda D A

you won't see me.

2. I don't know why you should want to hide.
But I can't get through, my hands are tied.
I won't want to stay, I don't have much to say,
But I can turn away and you won't see me.
3. Though the days are few, they're filled with tears.
And since I lost you, it feels like years.
Yes it seems so long, girl since you're been gone.
And I just can't go on if you won't see me.

For the first time, one hundred of The Beatles best-known songs have been specially arranged and presented for all keyboard players. The standard piano arrangements presently available are often too complex for beginners. The arrangements in this book, though simple to play, sound "full" and satisfying in performance.

Across The Universe	I Will
A Day In The Life	Lady Madonna
A Hard Day's Night	Let It Be
All My Loving	Love Me Do
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And I Love Her	Magical Mystery Tour
And Your Bird Can Sing	Martha My Dear
Another Girl	Maxwell's Silver Hammer
Any Time At All	Michelle
Baby's In Black	Mother Nature's Son
Baby You're A Rich Man	Norwegian Wood
Back In The U.S.S.R.	Nowhere Man
Because	Ob-La-Di, Ob-La-Da
Blackbird	Octopus's Garden
Can't Buy Me Love	Paperback Writer
Carry That Weight	Penny Lane
Come Together	Please Please Me
Day Tripper	P.S. I Love You
Don't Bother Me	Revolution
Do You Want To Know A Secret	Rocky Raccoon
Drive My Car	Run For Your Life
Eight Days A Week	Sergeant Pepper's Lonely Hearts Club Band
Eleanor Rigby	She Came In Through The Bathroom Window
Every Little Thing	She Loves You
Fixing A Hole	She's Leaving Home
For No One	Something
From Me To You	Strawberry Fields Forever
Get Back	Tell Me What You See
Getting Better	Tell Me Why
Girl	Thank You Girl
Good Day Sunshine	The Fool On The Hill
Got To Get You Into My Life	The Long And Winding Road
Hello Goodbye	The Word
Help	Things We Said Today
Here Comes The Sun	This Boy
Here, There And Everywhere	Ticket To Ride
Hey Jude	Wait
I Am The Walrus	We Can Work It Out
I Call Your Name	When I'm Sixty Four
I Feel Fine	While My Guitar Gently Weeps
If I Fell	With a Little Help From My Friends
I'll Cry Instead	World Without Love
I'll Follow The Sun	Yellow Submarine
I'm Down	Yes It Is
I'm Happy Just To Dance With You	Yesterday
In My Life	You Can't Do That
I Saw Her Standing There	You're Going To Lose That Man
I Should Have Known Better	Your Mother Should Know
It Won't Be Long	You've Got To Hide Your Love Away
I Want To Hold Your Hand	You Won't See Me

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